



CRYPTIC

MAGAZINE

No. 2

SIX HORRIFYING
TALES OF TERROR
FEATURING

THE INFAMOUS
VIGIL
BROTHERS

LUCIO FULCI'S
HOUSE BY THE
CEMETERY

NEW HORROR BRINGS
THE DREAD

THE FORGOTTEN
CABINET OF
DR. CALAGARI

TATTOO MASTER
JAMES BULLOCH

SLASHING THE NEW
RIFF WITH METAL LORDS

SLAYER
AND SO MUCH
MORE HORROR

PRICE \$7.95 US SPRING 06

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CRYPTIC MAGAZINE



PUBLISHER

CHAZZ DEMOSS



EDITOR

JOEL "MOJO" MOEN



ASSISTANT EDITOR

NICK "COUNT" KAUFMAN

**Thanks to our contributors:
Mark Kidwell, R.D. Hall,
Troy Holbrook, Talli Osborne,
Scot Neverdaul, Joe Knetter,
Christopher Cook, Thomas White**

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Jerry Griffin and Greg Buchner
Cover Art By:
Tim Vigil and Jay Fotos**

Things we forgot about in Issue #1

The Cover art was by Jay Fotos ----
Syn Devil's website is: www.syndevil.com

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TABLE OF CONTENTS

Graphic Stories

"Morbid Milton" by Dwight MacPherson, Bob Flynn, Alfredo Luque Jr., Thomas Meier	5
"Muertsermat" by J. Andrew Clark, Jonathan Hester, Brad Mckin, Stephen St. Laurent	19
"Moergoth" by Jeff Zarnow, Marvelous Patrick, Thomas White	35
"Prince Charming" by Caleb Moore, Phillipa Naudert, Jason Arthur	54
"Curse of the Blood Clan Untrue" by Chazz DeNex, Mark Kishewell, Scott Kester, Michael Kellner	73
"12 Bloody Men" by Mark Kishewell, Jon Wight, Joe Allard, Thomas White	88

Features/Articles

"It Came From The Basement" Comics that may appeal to a Horror Crowd	13
"The Devil's Backbone" the best in horror fiction	14
"From Blood To Outrageous" The career of Sid Haig	16
"The Blood" A new look of Horror	28
"The Monster Room" tips on making FX	32
"Blood Drive Block" featuring Tattoo Artist: Jason Baloch	42
"Dr. Hell's Room of Forgotten Errors" featuring: The Cabinet of Dr. Colligari	45
"Lucia Fafara" The House By the Cemetery" a retrospective	47
"Nola's Eye View" pics and poses from the Princess of Punk	53
"From the Grave...To the Garage" Model-making made easy	64
Slayer "The Bloody Alliance" an Interview with the band	70
"Stroll to DVD" reviews on THE NAZIS, AND THE BUBBLES	72
"Masters of Horror" featuring Tim Wight	82
"Legends in Horror" featuring Joe Wight	84
"Bloodstain: a focus on Macabre Illustrations" Q&A with Jeff Zarnow	84
"Bloodstain: a focus on Macabre Illustrations" Q&A with Joe Allard	85

of Interest

"Your Editor" what's on Moja's mind	4
"Do You Realize" (with: Cryptic-style)	68
"Cryptic's Scream Queen Bottle" the Scream'z Bat- Christa Campbell	88
"Sire Team" a Certified FRAST	98

YOUR EDITOR



ONE FOR THE MONEY, TWO FOR THE SHOW

Well...here we are with issue 2.

In conventional magazines this column would be the place where I would rant...ad nauseum...about what was wrong with the horror genre. I would go on, and on about how there wasn't anything original being done, and how all the scripts were hackneyed imitations of other hackneyed imitation scripts. I'd pick apart the special effects, how the digital process is so stiff and unconvincing, a realistic prosthetic is still the most lifelike. I'd wax nostalgic about the old days and grouse about why Hollywood never takes the horror movie as serious as the latest 'Book-of-the-month-tragic-love-gone-wrong-story'. I might even make a case for argument that there's not near enough pointless shower scenes, gratuitous nudity, and senseless violence compared to the flicks of old. I could get on my verbal soap box and preach fire and brimstone for a return to the days when all it took was guts, a stack of black and white film, and a really great rack, to crank out a classic that would endure for decades. From my pulpit of the written word I could sling adverbs, adjectives, nouns, and verbs, until the mystery of the modern horror film was revealed as the travesty it has now become. As I reigned down my pristine prose, coupled with the promise that Horror sanctification would be revealed in my divine writ, many of you would shout out a chorus of "Amen brother, preach the gospel to us"... and I would, my brethren, ... I would. But...this is only Issue 2 ...I have many, other, issues.

Oh, by the way, Crypticon is September 15, 16, 17, in Minneapolis, Minnesota...see ya there!

Your Editor

M O V I C

MORBID MILTON

Writer: "Mad Professor" Dwight L. MacPherson
Artist: Bob "Frankenstein" Syrus
Colorist: Alfredo "Gargamel" Lopez, Jr.
Letterer: Thomas "Tiger" Baker











WANT TO
PLAY WITH
MY OTHER
TOYS?

!!







IT CAME FROM THE BASEMENT

COMES TO THE HORRORS THAT MAY APPEAL TO THE CROWD

V for Vendetta is one of many benchmarks in comic book writing, according to Moore. He has led the field with intelligence, wit, and originality. Comic book writing has written since the early 1980s. As Moore tells it, the first idea for V came from a script writing competition that he entered when he was 22. The main character was a white-faced terrorist named "The Gall". Moore did not come away with the prize, but from the disappointment something great was born. V first saw print in 1981 as an ongoing series in the new delinquent **WADOUNO Magazine**. Coupled with **Marvelman** (Another brilliant series that plays with the "Man as God" scenario, and **Axel Powers** and **Laser Eraser**, it made for some very heady reading. Originally looking for a thirties-type mystery strip from artist David Lloyd, it soon turned into the incarnation we now know with the addition of Moore. Both creators are very modest in their admission over who contributed what. While never captioned in the original run, **AC Comics' Vertigo Reprinted** edition, and finished up the series in 1985, the original series was black and white, owing to its grittiness and overall feel. The coloring in the series is a welcome graphic addition, and while David Lloyd's original drawings, but not in the order of the original, are illustrations.

not be to the point that it becomes a distraction. The timeline for the story is 1950 (which was the future back then) and a Fascist government has taken control of the U.S. The only bright spot in the repressive society is that the new government is ruthlessly anti-communist, so the new government does not persecute personnel associated with the old government. The new government has destroyed concentration camps. Communism is not for vengeance, and a personnel mission is set to Britain alongside. Is he an anarchist, or the lone Patriot in a society that was once for the people, instead of for the Government? Y feels slightly dated, but is never the less a vibrant character.

the time we live in but these are small concerns.

The data is November 5th, 1987. War has ravaged England, and the entire British populace is under constant surveillance. The absolute power is absolutely corrupt, and Bexing it's masses at every chance. On this historic day, a man attired in a Guy Fawkes mask, and clothing, blows up Parliament. The hero, codenamed V, saves a girl named Eva from a near-rape at the hands of officers of the government, and takes her under his wing. In Moore's dystopian, fascist version of England, is ruled by one central leader and his tributaries innundated after parts of the body: Finger, Nose, and Voice. It is systematically dismantled by the solipsistic V. This book will make you think about what your stance is concerning basic freedoms, and how once centralised government should have ever

With the releases of the blockbuster motion picture I'm sure that there will be no shortage of books on this series, but there are things in the graphic novel that aren't in the movie—enough for any videofile to find interesting. The graphic novel also has never seen before sketches and two new charts that haven't been

print since the series ran in *Warrior Magazine*. Skillfully plotted, scripted, and executed, *Vi* is an essential read for all those who love comics and the freedom, as a medium, they allow a writer as skilled as Moore.



Ve personality
Shines through in
his confrontation
of Bishop Ullman
not seen in the
movie version

PowerTouch 256 memory

www.elsevier.com/locate/jtbi

The Devil's Bookshelf



Don't tell me you "Crypt Kickers" are back for more already? Already tear through all the literary grue I served up last time? Impressive... Well, since you are such a voracious pack of horror readers, allow your old Smokin' Devil to provide you with several more authors of the dark and dangerous with which to conjure.

We'll kick this issue's offerings off with a shadowy genius of the written scream by the name of Norman Partridge. Mr. Partridge hails from California and is the Bram Stoker award winning author of dozens of short stories and several novels, both from the mainstream and the small press. The first (and still my favorite) novel from Mr. P. is a dark little tale entitled "Slippin' into Darkness".

"April Destino", 70's prom queen, cheerleader and object of every teenage boy's deepest, wettest dreams is drugged, abused and left raped and shattered at the hands of some of her best friends; That was eighteen years ago. Now, April Destino is dead, ending a life gone to nightmare in a miasma of drugs, booze and porn. Her life long secret admirer smashes beer bottles in a midnight cemetery, haunted by her memory, chasing her ghost. The "A-Team" who took so much from April Destino in 1976 find their thoughts returning to that night long ago, seeing things they shouldn't see, smelling her perfume, hearing her thoughts. But, April is dead... isn't she? If so, who sits in the dark shadows of the cellar, draped in a rotting cheerleader's uniform, surrounded by corpses... and why is there an empty grave where April was buried?

The brief description above doesn't do this book justice. Find it. Read it. Be amazed by it. Norman Partridge is a rare treat and his works come far too rarely. His short stories can be found in collections titled "Bad Intentions" and "Mr. Fox and Other Feral Tales", and his short Novel "Wildest Dreams" is one of the best ghost stories around. All published by Subterranean Press in hardcover, but may require some searching via Ebay as they are long out of print.

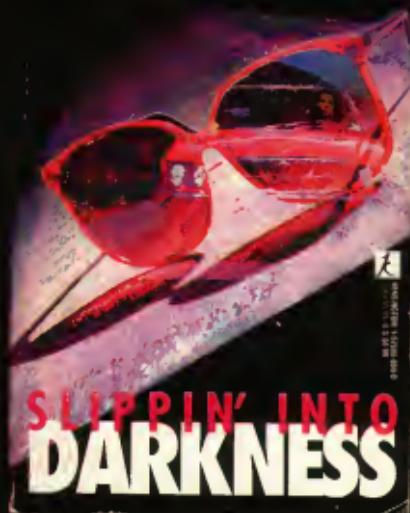
Next up, I'd like to turn you on to one of the best damn novels ever written (in this columnist's humble, yet infallible, opinion). Penned by a duo of dark fantasy masters, the book I refer to is entitled "Escary Gap".

Winner of the Bram Stoker Award

NORMAN PARTRIDGE

"A five-star book . . . the most auspicious debut of the year."

—Stephen King



**SLIPPIN' INTO
DARKNESS**

The authors, Peter Crowther and James Lovegrove, are writers with a strange and lushly original vision and they are good enough to share it with us within these pages. The book simply defies brief description, but offers absolutely everything a fan of horror and childhood fairytale fiction could want. Part "Salem's Lot", part "Something Wicked This Way Comes", with a dash of "Faust" tossed in for good measure, this is a melting pot of horrorwhimsy. As stated, to attempt a deep explanation of the book's story, plot or design would be futile, so instead, I offer the following tease...

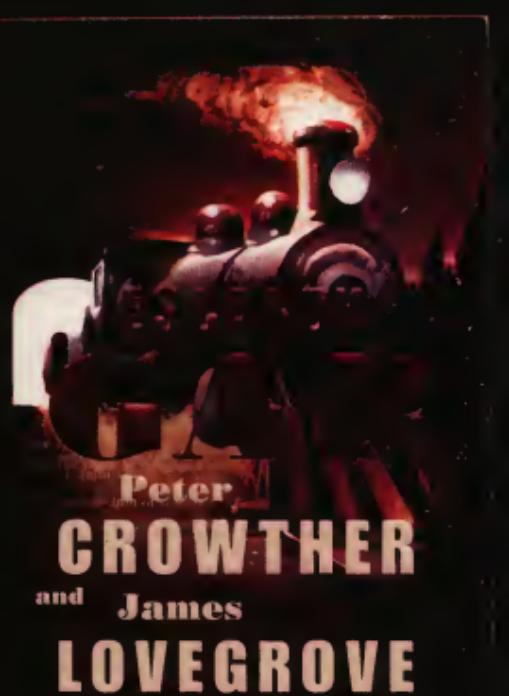
A train is coming to the small town of Escardy Gap. A train with a screaming whistle that chills the bones, yet inexorably demands attention. The train brings with it Jeremiah Rackstraw and his company of oddities, bound to bring the exotic, the dark and the deadly to the small desert village. From the demonic powers of Rackstraw's "Travelling Tongue", to the crackling energy of "Buzz" the human lightning bolt in his blue solinoid suit, to the "Man-Eaters", a trio of breathtakingly beautiful Succubi bent on the consumption of flesh, their insatiable hunger heralded by the "chitter-clack" of the "nether-teeth" between their legs, the town of Escardy Gap has become the latest stop on the rails to hell.

Get your hands on the paperback release of this gem (Tor, October, 1996), crack the cover and you'll never look back. Trust me, this is one of the absolute best works of dark fiction, ever. Mr. Crowther continues to write nightmare short stories and novels. His latest, a paperback collection from Leisure books called "The Longest Single Note" should be available everywhere. Unfortunately, at the time of this writing, I have no current information on Mr. Lovegrove.

There you have it. Two more "must reads" from the devil's own bookshelf. Cut the lights, flick on the flashlight, hunker under those protective sheets and take a ride with these gruesome tales. You'll thank me.

Until next time, keep turnin' those bloodstained pages and think of you're old Smokin' Devil when you come across a particularly raw piece o' fiction. If you find something juicy, head on over to deaddogent.com, hop on the forums and tell me all about it. I'll be there, sharpening my horns and havin' a smoke.

signed
"Smokin Devil"



"A big book with a Stephen King-like feel to it that explores contemporary horror with an intriguing twist."

—Hartford Courant

FROM SILENT TO OUTSPOKEN THE CAREER OF SID HAIG



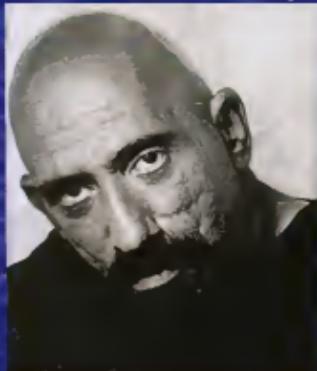
Let me start this off by saying I'm a fan of Sid Haig's work. From his early work with Jack Hill all the way up to his portrayal of Captain Spaulding in Rob Zombie's *House of 1000 Corpses* and its follow up *The Devil's Rejects* (which I like to call "uncomfortably beautiful" and also gets my vote for best film of 2005), Sid has always shown an amazing ability to take the characters he was playing and make them jump off the screen. When he makes an entrance, you look up and notice. Sid originally began his entertainment career as a drummer for the T-birds.

In 1958 the T-birds released their single "Full House". Sid was 18 years old at the time. Music was instilled in him at a young age and to this day continues to play a very, very important part in his life. "Music helps to heal the soul", Sid says smiling that ever-present smile of his.

In addition to playing the drums, Sid also likes to sing and has a very bluesy sound that's a throwback to the early blues musicians that paved the way for rock and roll. Sid has talked about putting a real band together for the last few years. Until then there is Cuntroascer. Cuntroascer is a fictional band consisting of Sid Haig, Steve Barton and this very writer. "We play erotic speed metal for the lonely", Steve "Uncle Creepy" Barton from The Horror Channel (www.horrorchannel.com) says with a chuckle. While the band has no plans to tour or record and album...keep your eyes peeled, for...something down the road. Sid's first acting job was in Jack Hill's student film at UCLA entitled *The Host*. It started a friendship that has lasted through the years as Sid has continued to act in countless Hill productions.

Jack Hill's *Spider Baby* AKA: *The Maddest Story Ever Told* set the ground for the psycho cannibal family movie living out in the woods, killing and eating people, that spawned *The Texas Chainsaw Massacre* and *The Hills Have Eyes*. Horror legend Lon Chaney Jr. stars in the film and gives one of his last great performances. Sid plays Ralph in the film, a character that poses a challenge for any actor, a silent role. All the emotion needs to be shown through his body movement and facial expressions. Simply put, Sid nailed it, giving Ralph the childlike mannerisms required for believability. While one legend was heading towards the end of his career another was just getting started. Sid has worked with a who's who list of directors over the years. Jack Hill, Roger Corman, George Lucas, Quentin Tarantino, Rob Zombie - a quite impressive lot I'd say, and that's just film.

Name a show from the 70's and early 80's and chances are Sid acted in it.



The A-Team, The Dukes of Hazzard, Fantasy Island, Charlie's Angels, Mission: Impossible, Here's Lucy, Star Trek, Batman, Macgyver, Buck Rodgers, Gunsmoke - the list goes on and on, with well over 300 television credits alone. Sid effectively retired from the business in 1992 after growing tired of always getting offered the same role. He got actively involved in Hypnotherapy (he is a certified hypnotherapist) and continues to do a lot of work in that field. Helping people is something Sid loves to do. In 1997 Quentin Tarantino, a huge fan of Sid's work with Jack Hill, wrote a part in *Jackie Brown* specifically for Sid, the judge. The film reunited Sid with Pam Grier whom he had worked with many times in the 70's blaxploitation films like Foxy Brown and Black Mama, White Mama. It was a role far removed from the type of roles that had caused Sid to step away from the biz. It put him back on the map and Rob Zombie soon cast him in his film *House of 1000 Corpses*. The rest is history, as a whole new generation began to explore Sid's extensive catalog. Playing Captain Spaulding allowed Sid to tap into another side of himself. The brash side that plainly tells it like it is and if you don't like it, then f*** you, 'cause chances are some sort of foot covering is gonna end up in your rectum anyway. That "kiss my ass" attitude has endeared him to many a horror fan. How popular is Captain Spaulding? Just attend a horror con and you'll quickly find out. Fans line up around the building for a chance to meet the man that played him.





"Horror fans are the best. They have so much passion for their genre, it's amazing. Horror is the only genre I know of that has a convention somewhere every single weekend of the year. Going to the shows and meeting the fans is the least we can do, because without them we are nothing," Sid says unpacking his large crate of photos. Sid is currently working on a bunch of projects that are in various states of completion including a non-horror role that sees him back in the clown make-up. Albeit a much different clown than he's played before. Little big Top is about an aging out of work clown, Seymour Smiles, that returns to his small hometown, resigned to spend the rest of his days in a drunken stupor. But when his passion for clowning is reawakened by the local amateur circus, he finds his smile. Sid plays Seymour and it's the role Sid has been waiting to play his whole career. "I really believe it's the role I'll look back on with the most pride. I really got a chance to grow with that character."

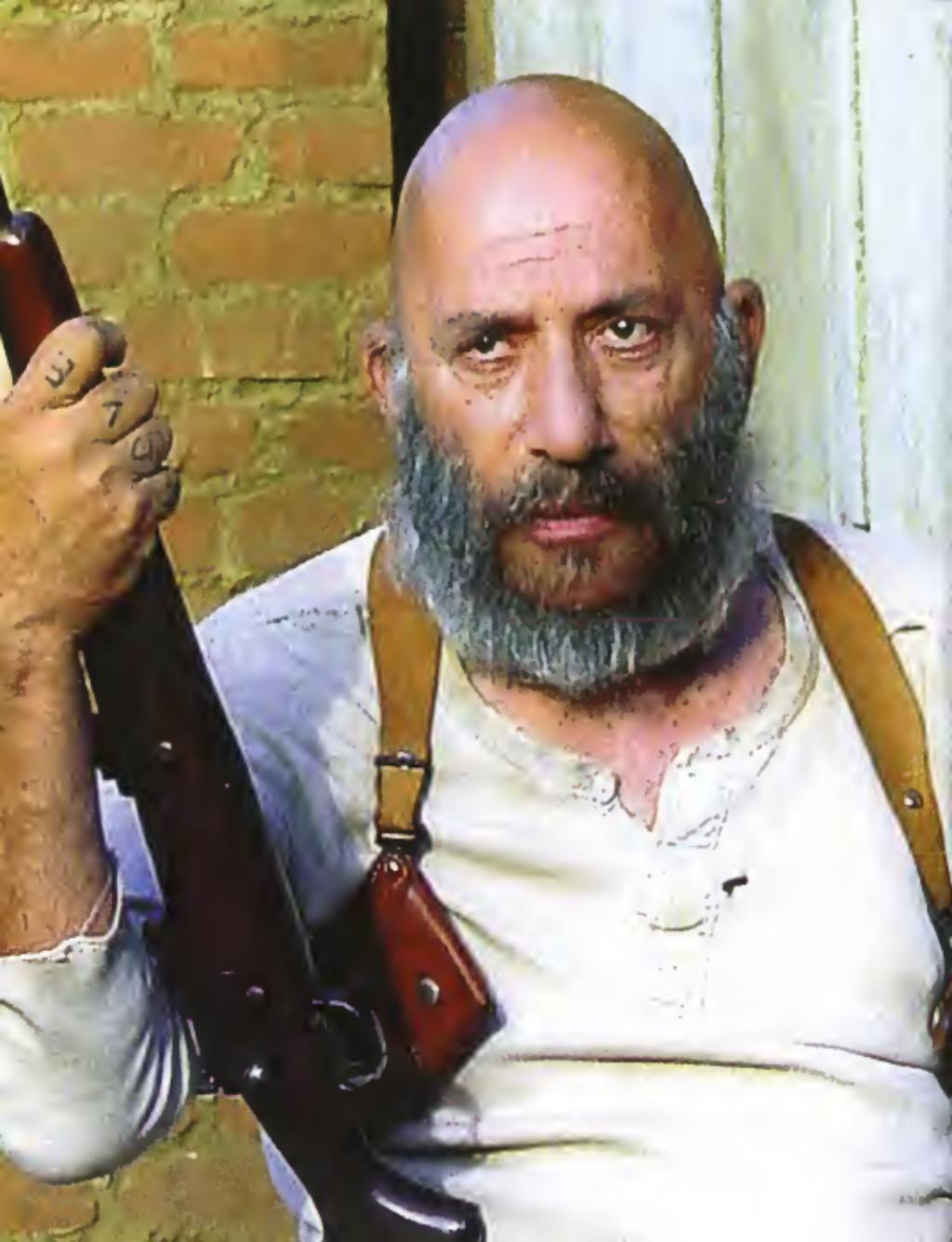
While not a horror role in the least, Sid fans can look forward to seeing a highly emotional performance made all the more amazing when you consider he shot most of his scenes with a severe case of pneumonia. Horror fans will be excited to know Sid will be making his feature film directorial debut with the live-action film adaptation of Mitch Hyman's popular comic, "Bubba the Redneck Werewolf". Not only is Sid handling the directorial reins but he is also playing the lead role of Bubba. This project, Haig's largest effort to date, will surely be a landmark in his career. Haig had this to say of his latest accomplishment: "I am extremely happy and excited to be a part of this project. The source material - the comic 'Bubba the Redneck Werewolf' - makes the project even more interesting because of the worldwide built-in fan base the book has. To be able to work with my good friend Mitch Hyman, the creator of Bubba, and Bill Whitacre - the mastermind behind the ad campaign for 'The Blair Witch Project' that had an entire nation looking for those three unfortunate students - as Executive Producer, who is not only a technical, but artistic powerhouse - makes me feel extremely safe in that I can allow my creative juices to flow. Beyond that, we have Barry Anderson - lead sculptor for Ripley International - creating the Bubba appliances I will be wearing.



This is something that I have wanted for a very long time, and to now be able to express myself as a feature film Director is something that, for a very long time, I've felt I would never achieve. Now I feel that I am blessed." Pre-production begins soon in Florida. With a theatrical release slated for 2007. And speaking of Florida. Gatorland is located in Orlando Florida, just a short drive from the major theme parks. To enter the park you must walk into the mouth of a large gator. The park itself is very cool. Gators are everywhere. They run shows all day and you can even feed the gators hot dogs if you want to. A word to the wise, save the dogs until you get to the back of the park, in the swampland. They devour them back there. Watching Sid feed the gators, with a large smile on his face makes you realize how much he loves life. Sid is a huge animal buff. While he currently doesn't have any pets of his own, traveling so much makes it hard, he hopes to someday be able to train guide dogs for the blind. Sid also donates 10 percent of his profits from conventions and appearances to charity. The donations are split between two charities of Haig's choosing: Habitat for Humanity International and the North Shore Animal League of America. You see, Sid cares. Sid is very outspoken on his love for this country. With all this talk about immigration hitting the news lately Sid had this to say: "If we don't do something about this we are going to be shit out of luck. If two or three hundred people were to cross our borders, you could consider that a "migration". However, last year, over 400 thousand illegal immigrants came across our southern border. THAT IS AN INVASION. Homeland security makes

us practically strip nude to get on an airplane, however, 400 thousand criminals are allowed to walk across the border **UNTOUCHED**. Doesn't this make you want to do something about it?? My grand father came here in 1870, five years after the Civil War. He had the equivalent of fifty cents in his pocket when he landed in Boston. And the first thing he did with that money was to have a tattoo of the American flag put on his arm. He worked his ass off seven days a week to bring his wife and first daughter over. All the time working toward getting his citizenship papers. I'll make a very long and dramatic story short by saying he did everything he could for this country including sending his three sons and ten grandsons to war to defend this country which he loved so well. His story is not unusual. Hundreds of thousands of American citizens put their lives on the line to defend this country and it's constitution only to have it sullied by a bunch of thugs looking for a free ride. Does this anger me? No, it sickens me to think that so many were willing to give up their lives so the United States Congress could give it away for a few votes so they can go on living fat and happy lives. We can stop this craziness if we stop talking and start doing. Send a letter to your congressman letting them know how you feel. A message that you might want to send is: 'Dear senator/congressman, God forbid that your house is ever broken in to, but if it is I will do everything in my power to follow your example and see to it that he gets off to break in to some one else's house. What part of illegal don't you understand?'" I admitted in the opening paragraph that I was a huge fan of Sid's work and I am. But to be honest there is something I'm even a bigger fan of...and that's Sid's heart and soul and his unwavering honesty. He truly loves life and wants everyone to feel the same way. I know he makes me feel that way. I cherish our friendship and feel blessed to have him in my life. I can't wait to see what he has in store for us next.

by Joe Knetter



MONSTERMAT

WORDS: J. ANDREW CLARK PENCILS: JONATHAN A. RECTOR
INKS: BRAD MCKEE LETTERS: STEPHEN BY LAURENT





WE HAVE
A VERY BROAD
SELECTION. THE
LARGEST INVENTORY
IN THE COUNTRY.

AND
MONEY IS NO
OBJECT.

I'LL HAVE A
LARGE SETTLEMENT
COMING TO ME FROM
HER LIFE INSURANCE
POLICY.

VERY WELL.

KER-CLACK

IS THERE
ANYTHING IN
PARTICULAR
YOU SEEK
TODAY?

SOMETHING
FOR MY WIFE

DO YOU
WANT TO HARM
HORRIFY, MUTILIZE
OR, PERHAPS, INFECT
SOMETHING A BIT MORE
PERMANENT?

A
LITTLE BIT OF
EVERYTHING





I PRESENT YOU WITH AN AUTHENTIC *LAMIA SODALIS NOCTURNAL* COMMONLY KNOWN AS THE VAMPIRE.

THESE APPETITIVE PREDATORS THROWN INTO EXILE IN THE EIGHTEEN-HUNDRED'S BUT SOON THINNED THESE NUMBERS TO NEAR EXTINCTION AROUND THE TURN OF THE CENTURY. THIS ONE IS A RARE FIND.

CONSIDERED "KITSCH" BY TODAY'S YOUTH, THEY ARE HIGHLY SOUGHT AFTER BY MANY COLLECTORS OF THE "GOTH" PERSUASION.



IS IT ALIVE?

I DON'T KNOW ABOUT THIS ONE. HEAR THEY'RE REALLY EASY TO KILL.

IT IS TRUE THAT VARIOUS TALISMAN AND HERBS CAN AVERT THEM AND WOODEN STAKES ARE TO BE AVOIDED.

EXPOSURE TO SUNLIGHT Voids ALL WARRANTIES

DO NOT BE ALARMED, SIR.

I ASSURE YOU THAT ALL ITEMS IN OUR INVENTORY WHILE CONSTRUCTED RUMINANTLY, ARE SOLELY GEARED A BINDING SPELL, HOLD THEM IN A STATE OF PARALYSIS UNTIL A PURCHASE OR LEASING IS MADE, AT WHICH TIME THE TENANCY OF THE SPELL IS TRANSFERRED TO THE NEW OWNER.

I'LL PASS. WHAT ELSE HAVE YOU GOT?



WE ARE HAVING AN INVENTORY REDUCTION SALE ON OUR NEXT SELECTION...



KER-CLACK



HERE WE HAVE A COMMON CORPSE. REVENOUS, ONE OF SEVERAL HUNDRED RECENTLY CAPTURED OUTSIDE A GRAVEYARD SOMEWHERE UPSTATE.

ALTHOUGH SLOW AND LUMBERING, ZOMBIES ARE VERY EFFECTIVE. ONCE THEIR PREY IS CORNERED, THEIR VENOM IS QUITE POTENT, QUICKLY CATCHING AND THEN ANIMATING THE VICTIM IN A MATTER OF MINUTES.

THEY HAVE THE UNIQUE ADVANTAGE OF RAPID SELF-REPLICATION. RELEASE ONE IN A SMALL TOWNSHIP, TWO INTO A SMALL TOWN CAN PRODUCE A RETURN ON INVESTMENT OF NEARLY FIVE-HUNDRED PERCENT.

YOU COULD BUILD YOUR OWN ZOMBIE ARMY. SHOULD YOU HAVE THE NEED.





KILLER WAS CREATED IN A PRIMITIVE JUNGLE LABORATORY BY SCIENTISTS WHO WANTED TO MAKE A BREED OF HALF-MAN, HALF-GORILLA. THEY GOT MORE THAN THEY BARGAINED FOR, WITH THIS SPECIMEN WHEN IT WENT MAD AND TORE THEM LIMB FROM LIMB.



YOU HAVE MADE AN EXCELLENT CHOICE TODAY, SIR. I COMMEND YOU ON YOUR TASTE IN BEASTLY ANTIQUITIES.

IT WILL JUST BE A MOMENT WHILE THE COMPUTER PROCESSES YOUR APPLICATION.

OH DEAR.

WHAT'S THE PROBLEM?

OUR CREDIT REPORT CAME BACK AND I'M AFRAID YOUR RATING HAS A BIT OF A BLEMISH.

IT IS BEING THAT WITHIN THE LAST TWO YEARS YOU HAVE VISITED A NECROMANCER, A VOODOO PRIEST, TWO WITCH DOCTORS AND A DEMON WRANSLER.

YEAH, I'VE BEEN TRYING TO GET RID OF MY WIFE BUT NOTHING HAS WORKED SO FAR.

INDEED.

IN THE PROCESS OF SOLICITING SERVICES FROM THESE SPECIALISTS, IT APPEARS THAT YOU HAVE BEEN BOUNCING CHARGES TO ALL OF THEM.

THE BLACK MAGIC UNDERGROUND IS A SMALL COMMUNITY, MR. BRAINWASH. YOUR FINANCIAL MISDEEDS WERE REPORTED TO OUR UNION.

WE PRACTITIONERS OF THE MYSTIC ARTS TAKE OUR WORK VERY SERIOUSLY AND WE EXPECT TO BE COMPENSATED FOR OUR EFFORTS. RITUALS AND TREATMENT FOR SERVICES RENDERED IS HIGHLY FROWN UPON AND NOT SOMETHING WE TAKE LIGHTLY.

IT IS NOW MY DUTY TO COLLECT THESE PAST DUE AMOUNTS FROM YOU, MORN.

I DON'T HAVE THE CASH ON ME.

WHAT ARE YOU GONNA DO? IT'S LIKE YOU CAN CALL THE COPS.

NO, OF COURSE NOT.

KLICK.

WE PREFER
TO HANDLE THESE
KINDS OF MATTERS
INTERNAL...

...ARRRRHHH...

WHAT THE
HELL--?

...ARRRRHHH!



CREATION
ENTERTAINMENT

presents **FANGORIA'S**

WEEKEND OF HORRORS

3 DAYS OF TERROR!

FRI, SAT & SUN June 2-4, 2006

Burbank Airport Hilton

2500 Hollywood Way • Burbank, CA

1ST ROUND
OF GUESTS



GUILLERMO DEL TORO

HELLBOY, BLADE II,
new PAN'S LABYRINTH



BOB CLARK

First Show Event:
BLACK CHRISTMAS,
CHILDREN SHOULDNT
PLAY WITH DEAD THINGS,
& DERANGED



**MASTERS OF
HORROR
PANEL**



MICK GARRIS

DESPERATION,
THE STAND,
& SLEEPWALKERS



STUART GORDON

RE-ANIMATOR,
FROM BEYOND,
& DAGON



WILLIAM MALONE

HOUSE ON HAUNTED
HILL, FEAROD.COM



MIKE MENDEZ

THE CONVENT, new
THE GRAVEYARDERS



STEVE MILES

Comics Guru:
30 DAYS OF NIGHT,
CAL MCDONALD,
WAKE THE DEAD



JIM ISAAC

JASON X,
HORROR SHOW,
new SKINWALKERS



TIM SULLIVAN

2001 MANIACS,
new DRIFTWOOD &
SNOOP DOGG'S
HOOD OF HORROR



ADAM GREEN

HATCHET,
SPIRAL



DAVID J. SCHOW

LEATHERFACE: THE CROW,
new CHAINSAW Prequel



KANE HODDER

Jason LIVES!

FEAST Panel:



KEN FORCE

THE DEVIL'S REJECTS,
DAWN OF THE DEAD,
new BROTHERHOOD
OF BLOOD



JOHN GULAGER
Director



CLU GULAGER
Actor



DIANE GOLDER
Actress



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(Friday)



JEREMY KASTEN

CONCRETE: THE THIRST,
ATTIC EXPEDITIONS,
ALL SOULS DAY



HOWARD BERGER

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LAND OF THE DEAD,
KILL BILL, HOSTEL

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A NEW FACE OF HORROR... THE DREAD



Grotesque deaths occur when evil is mysteriously unleashed in the dark corridors of a mental institution. A young woman discovers her past and must confront the evil hunting her, and possibly face the evil within. **THE DREAD** is an independent horror film from Safe Harbor Productions due to be released in February, 2006. Cryptic had the opportunity to talk with producers David O'Malley and Michael Meltzer about the film.

Cryptic: How did you get interested in filmmaking?

David O'Malley: When I was a kid I discovered that movies were a window into a million different worlds that were exciting, funny, challenging, scary, mystifying and wonderful. It wasn't long before I wanted to be the one creating the worlds on the other side of that window.



Main Characters

Alex - Jay Steadman

Teri - Sally Pressman

Diane - Ellen Sandweiss

Dr. Boorstein - Tom Sullivan

Derek - Sid Ellis

Cindy - Katie Rose]

The Dread: Interview By Christopher Cook

Michael Meltzer: I have always loved movies, and started making films in college. I always wanted to be a producer and followed that dream.

Cryptic: Where did you get the script for **THE DREAD**?

Michael Meltzer: Michael Spence and David O'Malley wrote the screenplay. They are my partners in Safe Harbor Productions.

Cryptic: Is **THE DREAD** your first film, or had you worked on projects before that?

David O'Malley: **THE DREAD** was my 17th motion picture.

Michael Meltzer: I have produced a number of other films. **THE HIDDEN**, **UP THE CREEK**, **DEAD HEAT** to name a few.

Cryptic: What made you want to do the film?

David O'Malley: The challenge. The risk. Attempting to accomplish the impossible. Most of all, the opportunity to work on a project with people I really enjoy.

Michael Meltzer: I wanted to make a movie that would scare the audience and make them stop and think. It was a challenge to do it, and was a mutual decision with my partners that it would be fun to make.

Cryptic: What makes this film different from other recent horror films?

David O'Malley: It's actually about something. And... it's scary.

Michael Meltzer: I don't want it to be different as much as I want it to be scary. I think we have done that. Being different is not the key, but I do believe it is has an original and contemporary take on EVIL and how it is manifested.

Cryptic: What do you think will appeal to fans the most about THE DREAD?

David O'Malley: It treats the characters with respect. They aren't just cardboard cliché's that behave obnoxiously, and then are brutally killed. They are human. We get to know them and like them. Then they are killed.



had the guts. Amanda Galmiche put her foot in her mouth. Ryan Welsh lost his head. And Sid Ellis got the shaft. It was a very sick shoot.

Michael Meltzer: Too many to mention, but let's just say that when a character loses their head, and one gets pin cushioned by pencils, and another eats their own foot and one has their insides taken out, there are bound to be some very funny moments during principal photography.

Cryptic: Is there a web site for your film?

David O'Malley: The web site is under construction by an army of ants and three squirrels. Could be a few weeks yet. There is a website for our partner company, Two Islands Entertainment. Check out www.twoislands.com.

Cryptic: Do you have a distributor yet?



David O'Malley: Yes. The film is being distributed by Shoreline Entertainment. We have a theme going here with company names... Shoreline... Safe Harbor... Two Islands. Very nautical.

Cryptic: What project do you have lined up after THE DREAD?

David O'Malley: I'm writing and directing a film noir thriller called DARK HONEYMOON. My partners in Two Islands and Safe Harbor, Michael Spence and Michael Meltzer are producing.



Michael Meltzer: DARK HONEYMOON with my partner David O'Malley directing.

About David O'Malley : David O'Malley has been involved in every aspect of the filmmaking process. As a producer, director and screenwriter he has created numerous independent motion pictures. His involvement in the advertising, marketing and distribution of feature films has given him an even greater insight into what it takes to create a truly successful motion picture in today's highly competitive market.

In 1997, he teamed with Mr. Spence, forming Two Islands Entertainment to produce high-quality motion pictures on realistic and reasonable budgets. Most recently, he produced and directed the comedy/drama feature film entitled "KALAMAZOO?" for Londinium Productions and Two Islands Entertainment. O'Malley wrote, and was a producer on, THE DREAD.

About Michael Meltzer : With more than ten films under his belt, Meltzer has worked with some of Hollywood's top stars, including two time Academy Award winning actress Hilary Swank. He is currently developing TDMORDW'S CHILD at Universal Studios, rewritten by Academy Award winner Ron Bass.

Most recently, Meltzer was Executive Producer on the comedy motion picture KALAMAZOO? starring Claire Bloom, Chita Rivera and Mayim Bialik. He is a member of the Academy of Motion Picture Arts and Sciences, is a participant on the Nicholl Fellowship reading committee and on the screening committee for documentary feature films. Meltzer was a producer on THE DREAD.





THE MONSTER SHOP

The Good, the Bad and the Bloody

By Troy Holbrook

Summer, 2005. Dundee, MI. I'm sitting with a cousin and his fiancé in their garage, shooting the breeze. Her 2 yr. old girl decides she wants to get up early from her nap and come out in the garage with us. She's about two and a half feet tall and the steps are about a foot drop to each one. We could see it coming, but there was nothing any of us could do about it. She fell, face first into the concrete floor of the garage, driving her little teeth halfway through her bottom lip. I was surprised how much blood could come out of such a little person. It actually scared me a little bit. My Cousin runs over and picks her up and the fiancé grabs a towel to wipe her mouth. I'm standing there, trying to comfort her when I look up at him. He's pale as a ghost, eyes roll in the back of his head. He faints, falling into a lump on the kitchen floor. I find out later

from her that this isn't the first time this has happened. They were in the theater watching "The Passion of the Christ" and he fell out. I made little jokes here and there about it, but I do understand where he's coming from. I was a military policeman for about 8 years. I've seen my fair share of blood. Suicides, murders, domestic disputes, accidents, etc. It was always somewhere. Some places more than others. Fresh, coagulated, and dried. Blood is a scary thing. The sight of the real thing is a bit overwhelming. Something bad has to happen to happen to see a lot of it, and when you do, it's crazy. Somebody's in big trouble. So back to the cousin. I can understand fainting at the sight of the real thing, but why in a movie, where you know everything is fake?

Realism, and blood should be as realistic as can be, because you're never going to get that reaction from anything less.

The blood we are going to work with is broken down into two separate types. Fix and Realistic.

Fix Blood

Makes a thick blood that won't run. It works a lot like a blood gel. Good for filling in wounds, quick little cuts, etc. Is a good quick wound and stays in place. Also makes good blood clots when mixed with the realistic.

Ingredients

1 large tube of clear red toothpaste
1/2 ounce Red food coloring
blue and green food coloring

Squeeze the toothpaste into a bowl. Add the red food coloring, mixing thoroughly. The blue and green are added a drop at a time. This will change the shade of the blood. You can make different batches, so you have a range of different shades of the gel.

Fix blood can be used in various situations such as making a bloody nose and lip (see photo 1). Also to fill in a simple latex wound (see photo 3) and a virus type wound (see photo 2).



Realistic Recipe

This is a variation of a recipe I got from Pat Tantalo (CSI Miami).

Ingredients

corn syrup
warm water
corn starch
red, blue, green &
yellow food coloring
powdered cocoa
fix blood
black cherry Kool-aid mix

Mix the blood as follows:

1 1/3 c. light corn syrup
2/3 c. warm water
10 tbsp Corn Starch
8 tsp red food coloring
4 drops blue food coloring
2 tbsp powdered cocoa
1 packet black cherry mix
4 drops of green or yellow to change
the color of the blood (optional)

Mix the corn starch with water in a large mixing bowl. The water has to be warm. It helps dissolve the corn starch. Mix any lumps that may have formed from it. Now add the cocoa. Once again, it helps dissolve the cocoa the same as the corn starch. Once the three are mixed, stir in the corn syrup. Once they are completely mixed, add your red food coloring, mixing thoroughly, checking for color. Add the blue food coloring. Once that is mixed, add the Koolaid mix. Then add 4 drops of green or yellow food coloring, to darken. Now that you have your blood base, add 4 large tbsp. of the fix blood, mixing thoroughly. This gives the blood a little staying power, is still a good flowing liquid, but has some of the characteristics of the fix blood. Your mixture will be a little dark, so add 3 more tsp. of red food coloring. Let it sit for about 20 minutes in the refrigerator.

What you have is a blood that looks and acts like the real thing. Opaque. Doesn't separate like the corn syrup mixture, and with a little bit of help from a blow dryer, will dry a lot like the real thing. What you have is a blood.....dry like the real thing. Can be combined with the fix blood for a variety of different applications (photos 1 and 4) and holds up very nicely even with large open wounds such as the torn throat example (see photo 5).



2



5



3

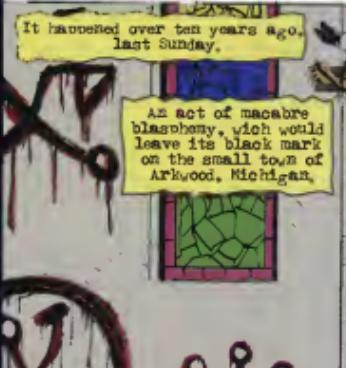


4



So put a couple of splashes in the sink at the restaurant. On a dollar bill in the checkout line, splattered on a chop saw. If they start dropping like flies, you know your doing something right.

Special thanks to Pat Tantalo and Billie Rose.



HU... H-HE DID IT...
HE KILLED THEM.
HE KILLED THEM ALL.

Unfortunate,
because the events
of that day,
were the reason
Billy turned
ANOMALOUS.

For ten dismal years,
Billy kept to himself,

Until last night...

...when a greater tragedy
struck the desolate town
of Arkwood.

Even more horrific...

...monstrous...

HEHEHEH HAH, HEHE, HEHE!
I DID IT I KILLED THEM!
I KILLED THEM ALL!

...unexplainable.

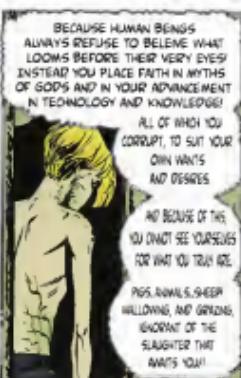
I SAD DROP IT!!
GET DOWN ON THE
DAMN GROUND!
NOW!!

HOLY SWEET JESUS
IN HIGH HEAVEN!!

ZEN NOW









JESUS CHRIST!





Blood Dries Black

FEATURING
TATTOO MASTER
JAMES BULLOCH

Welcome to yet another "Blood Dries Black" where we expose some of today's hottest and upcoming names in tattooing and macabre design. Today we are here with James Bulloch of Cleveland Ohio's "252 TATTOO" where I have been checking out some of his work, and find it to be intense and most impressive. I have always heard the saying "Cleveland Rocks", and as an outsider coming in "it totally does". Between the art and music scene here... I have found Cleveland to be a hidden treasure trove of diversity. It happens that James is an illustrator and musician as well as a tattoo guru. This Cleveland tattoo artist is also the front man for a "Victory Records" labeled band called "Ringworm". They have just released a new CD entitled "Justice Replaced with Revenge" available in stores now. Not to stray too far off the beaten path of tattooing here--



Scot Neverdahl: Perhaps you could inform our readers of the band and any plans for a national or international tour ?



James: Well basically, ringworm is the only thing i've done longer than tattooing. Myself and the other founding member frank Novinec (HATEBREED, EX-TERROR) started this musical beast back in 1989. We have a long and sordid history, but that's another story, haha. But if you're interested check out: <http://www.ringworm13.com> "t _blank" www.ringworm13.com or www.myspace.com/ringworm . We are pretty much touring the globe this summer (full US, European, Australian, and New Zealand tours) check it out, it's heavy, fast and fu@#in pissed.

SN: Am I correct in assuming your lyrics and art are influenced by the same elements? James: Thats a safe assumption.

SN: All artists are usually inspired by others in tattooing... who inspires you... and tell us why?

James: Well, im inspired by alot of artists. All the other guys at 252 are my main inspiration. Seeing what everybody up there is doing every day, is really awesome. [HYPERLINK "http://www.252tattoo.com" t _blank](http://www.252tattoo.com) www.252tattoo.com .. take a look and see what i mean.

SN: Will you do any tattoo that some one should ask for, like even basic flash for example or are you all about the original works? "The reason I ask, is because most of the work I have seen by you on other musicians and local consumers reflects original pieces of art".

James: See, I prefer to do original pieces and concepts, but sometimes I'll do flash stuff. Occasionally you'll get to do something fun, and other times you have to remind yourself that it is a job, and a very good one at that, so don't complain. Basically you draw pictures on people for a living.

SN: While I was hanging with Tom the guitarist from another Cleveland based band "At No End" he revealed to me upon his lower back.. a killer "KISS" piece which we are showing in this article. How long did that masterpiece take you?

James: Ah... I'm not really sure, I think about five sittings. couple hours at a time. We still have one more little touch-up session, then we're all done.

SN: Not to change the subject at hand... but what other mediums of illustration or art do you like to work in?

James: Well I do alot of pen and ink stuff. Bernie Wrightson, Virgil Finley, Tim Vigil, Pushead 'style'. I also do some acrylic painting, when I find time. I'm a very messy person when I work, so pen and ink seems to be the less-messy approach, haha...

SN: As a tattoo artist myself, I only use certain inks and materials and I am always curious what others like and why, would you care to elaborate?

James: hmm, i use a lot of different inks. It all kinda depends on what colors. some companies have good ones and bad ones. Im always on a quest for better inks myself.

SN: What other flash design artist on the market do you work over...if you have too?





James: not really, you have to be versatile, be able to do pretty much anything, I think. If its a design that I don't like, I'll take the idea and re-draw it in a way that whoever and myself are happy with.

SN: If someone wanted to stop in to get some ink work done by you... How would one go about getting into your busy schedule?

James: well they can call the shop and leave a detailed message. the band keeps me quite busy, but when im home im strictly business, so... they can also e-mail me a swell. actually that might be a better way to get a hold of me now that I think about it.

SN: What... if any complaints would you make about the current tattoo industry to date and what would you suggest we do to better it?

James: Ah I dont really know. Tattooing is on a "commercially-viable" high right now, with television shows and shit like that. I still can't tell whether that's good or bad yet.

SN: What was the first tattoo you ever got paid for and do you still remember that paying customer?

James: Yeah I did a pentagram on my friends forearm for an original Exorcist poster. actually, it was the first tattoo I ever did.

SN: We at CRYPTIC MAGAZINE always asked this question... what are your all time favorite horror movies and why?

James: Wow... that's such a hard question "The Thing"- John Carpenter version.

Best line- "You gotta be full#n' kiddin' me"-, Creature of the Black Lagoon- The only original universal horror flicks that featured a non-human monster, 3-d, 54 great year. Re-animator- "great flick, funny and gross"

ANY VINCENT PRICE MOVIE- "THE MASTER OF MACABRE" HANDS DOWN.

SN: Do you find your tattoo art to be inspired by the overall horror genre and if so, in what ways?

James: of course, just the over-all dark tones, amazing and endless subject matter.

SN: In your own opinion... what is the best piece of work you have ever done and/or your greatest achievement in the tattoo industry to date and why?

James: Wow I dunno, I've done some pretty cool stuff I guess, that's such a hard question. I guess I'm always looking to do my next "favorite". Actually I'm working on one that I'm gonna. Its a portrait of Neil Diamond and King Diamond together with script "Diamonds are Forever" so that will be my new favorite soon.



SN: When did you get your first real tattoo and did you do it or did you have another pro do it on you? And if so who?

James: well when I was 18 I got a tattoo from a comic book "faust" on my arm by a great dude named Jeff from a shop called "The Illustrator"- great guy, just hanging out with him taught me a lot about tattooing and inspired me to really get into the "biz".

SN: Now before we close... we would like to thank you for taking the time to share your opinions and works with us here at CRYPTIC MAGAZINE and most of all... for the amazing images of your works that we can share with our readers.

James: Thanks for the Interview "Guys".

Cleveland... Wow... I gotta say that the shops of 252 TATTOO have been most impressive and the staff have been incredibly cool, as well as set in a relaxing environment. While later hanging in the nightlife of Cleveland... I was amazed by how many people I would ask... "hey... where did you get your ink?" and most of them said... 252Tattoo. Check out the incredible music from the bands (Ringworm, Mushroomhead, and At The End).

Without a doubt "Blood Dries Black" in the macabre world of tattoos.

By Scot Neverdahl



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Dr. Hall's House of Forgotten **Horror**

1919 **THE CABINET OF DR. CALIGARI**

THE CABINET OF DR. CALIGARI
(DAS KABINETT DES DR. CALIGARI)

1919 BY DIRECTOR: ROBERT WEINE

STARRING: WARNER KRAUSS AND CONRAD VEIDT

Cabinet of Horrors,
Caligari's Legacy
By R. D. Hall

FEW FILMS HAVE MADE THEIR PLACE IN HISTORY LIKE THE CABINET OF DR. CALIGARI. ROBERT WEINE'S EXPRESSIONISTIC NIGHTMARE IS REQUIRED VIEWING IN FILM SCHOOLS AROUND THE WORLD. ENIGMATIC TO THIS DAY, CALIGARI AND JUST WHAT HAPPENED IN THE FILM REMAIN TOPIC FOR DISCUSSION. VEC. MANY HORROR FANS HAVE HEARD OF THIS FILM BUT NEVER WATCHED IT.

CARL MAYER AND HANS JANOLOWITZ BASED THE SCRIPT ON THEIR RECOLLECTIONS OF AN INFAMOUS HAMBURG SOLDIER AND CARL'S INTERACTION WITH AN ARMY PSYCHIATRIST WHILE IN THE MILITARY. FROM THERE, THE TWO WRITERS CRAFTED A NIGHTMARE LANDSCAPE TRAVESED BY THE MALEVENT DR. CALIGARI AND HIS ZOMBIE-LIKE SOMNAMBULIST SLAVE, CESARE.

WHILE MAYER AND JANOLOWITZ SET THE EVENTS IN MOTION, IT WAS ROBERT WEINE WHO MADE THE WORLD OF CALIGARI REAL. HIS STARK, CROOKED LANDSCAPES STILL HAUNT FILMGOERS OF THE 20TH CENTURY.

ORIGINALLY....

METROPOLIS DIRECTOR FRITZ LANG WAS TAGGED AS DIRECTOR, BUT DUE TO TIME CONSTRAINTS, WEINE HELMED THE PROJECT.

THE PRODUCERS FELT WEINE COULD BRING REALISM TO THE FILM BECAUSE HIS OWN FATHER SUFFERED FROM BOUTS OF INSANITY. THE PLOT REVOLVES AROUND DR. CALIGARI AND HIS SERVANT CESARE, WHO IS AN UNWILLING ACCOMPLICE IN CALIGARI'S PLANNED MURDERS. CESARE IS A SOMNAMBULIST.

A CREATURE CLOSE IN NATURE TO THE HAITIAN ZOMBIES OF LEGEND, CALIGARI'S METHOD IS SIMPLE: HE CHOOSES THE TARGET AND CESARE PERFORMS THE MURDER. IT IS AN ALMOST PERFECT CRIME. TO SAY ANYMORE WOULD BE SPOILING AWAY A REALLY CLEVER TWIST ENDING THAT MUST BE EXPERIENCED TO BE FULLY APPRECIATED.

TO SAY THIS FILM WAS INFLUENTIAL TO THE HORROR CEME IS PUTTING IT LIGHTLY. IT TOUCHES ALMOST ALL ASPECTS OF MODERN AND HISTORICAL FILMMAKING. THE LANDSCAPES, THE MOOD, ALL OF IT STILL RESONATES IN 21ST CENTURY FILMMAKING.





JAMES WHALE UTILIZED THE CRAGGY ANGLES AND PEAKS OF CALIGARI'S LANDSCAPE TO DESIGN THE SETS FOR FRANKENSTEIN (1931). FRANKENSTEIN'S LABORATORY, WITH ITS EXTREME ANGLED STAIRWAYS AND BOD CRACKS AND PEAKS, SEEMS TO HAVE SPRUNG ALMOST FULLY FORMED, FROM THE MIND OF ROBERT WEINE, HIMSELF.

CALIGARI IS PROBABLY THE EARLIEST VERSION OF THE SLASHER FILM, AND MANY MODERN FILMS OWE A GREAT DEBT TO ROBERT WEINE.

SEASAM IS A SORT OF FAMILY ANCESTOR TO THE LIKES OF MICHAEL MYERS, MICHEN KOMBEES, AND THOMAS KRUEGER. THE LATTER TWO PERTAINING AN ALMOST HORSE OF CALIGARI IN JASON AS A TERROR, WITH FREDDY DREAMING AS THE MOON AND SEASAM AS THE SEASAM.

THE FILM WAS A PRECURSOR FOR THE MODERN GOTHIC FILM MOVEMENT, MOST IMPORTANTLY, THE FILMS OF TIM BURTON. HIS FIRST FILM, VINCENT ABOUT A LITTLE BOY WHO IS OBSESSED WITH HORROR FILMS, HAS SPOT ON RECREATIONS OF MANY SHOTS FROM CALIGARI. OF COURSE EDWARD SCISSORHANDS, ONE OF BURTON'S MOST FAMOUS CREATIONS COULD BE BODY DOUBLE FOR CESARE, EXCEPT FOR THE TALE-TELL SCISSOR APPENDAGES.

MY FAVORITE IT THE KINO VERSION. IT ALSO HAS THE ADDED BONUS OF 45 MINUTES OF ROBERT WEINE'S "GENUINE" THE TALE OF A VAMPIRE INCLUDED ON THE DISC, AS WELL AS PRODUCTION STILLS, ETC. I SUGGEST THAT ANY ASPIRING HORROR FILMMAKER, WHO HAS NOT ALREADY DONE SO GO OUT AND RENT THE CABINET OF DR. CALIGARI!





Lucio Fulci's THE HOUSE BY THE CEMETERY

Well, come on in. If you decide to live in an old house next to a mass cemetery, you've come to the right place. *House by the Cemetery* certainly breaks stereotype to go beyond just another moan-n-droan-in-slow-mo zombie flick. This film is loosely linked to three other zombie flicks in the series; *Zombie Flesh Eaters*, *The Beyond*, and *City of the Living Dead*. They don't continue in terms of story, but all have the same classic elements. Despite it being released theatrically in Britain... it got dubbed as an all time original cult horror masterpiece and a CRYPTIC favorite of course. When it was first released on video with unseen cuts, it gave the horror fans new terror-italian-style. So does it measure up to the violence of its predecessors? We think so.

House by the Cemetery tells the familiar tale of a young family moving into an enormously creepy house in the middle of a small town. Seems Norman (Palol Marco) is investigating the sudden suicide of his fellow worker, who horrifyingly went berserk while living in a house that Norman, his wife Lucy (Catriona MacColl) and their son Bob (Giovanni Frezza), will soon reside. Things start to get strange when Bob begins to see a girl who

tells him not to go into the house... but we as fans know adults never listen to children in horror movies. They quickly settle in and hire an extremely hot babysitter, who is somehow assisting in the strange and dark horrors. The house was used to perform illegal experiments on people by the same mad scientist that once live there. Unfortunately for the Boyles, it seems that the mad scientist still dwells beneath. While he's not quite alive, he's certainly kicking. Who knew that the bodies of the recently deceased, and their content of formaldehyde could preserve the semi... or is that... quasi dead.

Let's open with tradition here folks. Let's give 'em a shot of a half-naked young girl looking for her now fully satisfied, yet soon to be dead boyfriend, in the classic "after sex" scene in a cob-web filled basement of an abandoned creepy old house. To this we must say HMMMM? Unfortunately they appear to be the opening shot of our horror flick of topic. She is then dragged down to the cellar, leaving a grizzly trail of blood behind. It isn't long before the film takes a wrong turn, and seems to leave behind its intention of being the bloody zombie flick you would normally expect, and begins to weave an intricate plot about the mysteries of the house.





Starring:
Katherine MacColl,
Paolo Malco,
Giovanni Frezza,
Dagmar Lassander
Release Date:
June 12, 2001
Studio:
Anchor Bay

This film gives the viewer a lot to think about with its dramatic scenes, and deep-seeded changes of overall mood. There are many times when the film stretches the bounds of traditional horror cinematography: horrifying scenic views, and expressive camera angles put it ahead of its time. If there isn't a mass amount of dead bodies, does the film successfully scare?... Or not?

We all know a film doesn't need blood and guts to be shocking, as some times what you don't see can be just as terrifying. This film excudes that axiom as the film twists and turns between scenes that sometimes seem like moments of atmospheric, visual art. The scenes shot down in the cellar are very well directed and fully take advantage of a dark cellar to provoke the imagination. Of course... every Fulci fan loves the classic close-up shots of the eyes... obviously Fulci knows he conveys a bigger effect when they linger on wide-open eyes. Despite not having as many deaths as in his other features, the death's themselves are extremely satisfyingly, thumbs up worthy.

The first deaths we see are subtly terrifying, then we get to the highly-anticipated, death scene involving an unfortunate woman and a seeping gravestone. The scene had to be cut to get the unfortunate R rating. The final ten minutes or so, is when the gore really intensifies, and actually surpasses, some of his other films in terms of shock factor.

A standard to Italian horror films, the cast is an amazing strong point for the film. The line up of talent scores this one high on the horror-rater. The stand-out star of the cult classic is the boy who plays Boi. He shows an immersion into his character that is uncommon by someone so young.

House by the Cemetery seems to be a bit out of place; belonging to the zombie genre... along with the director's other works, it loses its seriousness in scenes and storytelling to the unfamiliar of the genre.

When it does stray from the path, it's still manages to give viewers exactly what they want. There are some more-than-memorable scenes in the film that will stick in the back of your mind forever. If nothing else... you watched it for those much needed shots of the macabre you only get from Italian classics like *House by the Cemetery*.

Living Dead & Living Dangerously
CRYPTIKID 666



READ THE FINE PRINT.
YOU MAY HAVE JUST MORTGAGED YOUR LIFE.



House by the Cemetery

CRYPTIC
MAGAZINE

AN ALAM PICTURES PRESENTATION

Starring KATHERINE MACCOLL PAOLO MALCO

ANNA PIERONI SILVIA COLLATINA

AND WITH DAGMAR LASSANDER DIRECTED BY LUCIO FULCI

DUE TO THE GRAPHIC NATURE OF THIS FILM
NO ONE UNDER 17 WILL BE ADMITTED

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since my last write up i have had such a red time! i have been to so many awesome shows and have purchased a good number of cool new releases! although a lot of my favourite bands come from the united states, lately there have been an awesome number of releases from bands stemming from canada! that is kick ass if you ask me.

Propagandhi - Potemkin City Limits - G7 Welcoming Committee - Fat Wreck Chords



Believe it or not, this band is Canadian! Propagandhi's latest release *Potemkin City Limits* is excellent. I was so excited when I heard Propagandhi was coming out with a new release, they have put out so many awesome sounds- full of very intelligent lyrics and crazy guitar riffs. This record was released on Fat Wreck Chords, as well as Propagandhi's own Canadian label G7 Welcoming Committee. Propagandhi fans might have been shocked to hear of the loss of front man and guitarist Chris Hannan back in 2003, but this was all a hoax. Creating this pseudonym, "Glen Lambert" - who supposedly helped to redefine their sound for the new album, Hanna's sarcastic sense of humour had many less-observant fans confused, but I thought it was pretty funny=This release is a very political one, which is not new for Propagandhi. They always write to make their listeners think and learn. Previous albums have had a raw sound that has a definite touch of anger and outrage. In their new life, Propagandhi have lost none of the outrage, but the tone of the music has changed significantly. While this may discourage those fans who were waiting for a sequel to *Today's Empress, Tomorrow's Ashes*, this album is a definite must for anyone who considers themselves a serious fan, as it is for anyone who is seriously pissed off by the state of the world today.

Sinkin' Ships - All Signs are Wrong - Wounded Paw Records



Sinkin' Ships- born in Toronto, Canada, have a unique sound to them. When I first heard this band I instantly loved it, which seldom happens to me. The sound got inside me and made me want more! I can't even group this band into the genre of punk rock. They edge on too many styles to place them in one, or even two categories. Often times a band that combines varied influences, sounds like they just couldn't decide on a style, but the Ships do it seamlessly. With a mix of punk, rock and even a touch of old school country at times, this band has taken the best of all worlds for this recording. An excellent female vocalist in the raw also makes for a more intense listen. Singer Naomi Allan sounds like she's singing straight from her soul. Her voice is strong and aggressive, it grabs your attention and keeps it. The harmonizing with Mark Herfur's voice in "Broken Hearts are Blue", is incredible! The second track on this record "Tis on Toast" actually has a hilarious story behind it, which I found out by talking with Rhythm guitarist Mark

Herfur. This song is actually about a breakfast they had at a topless Breakfast restaurant. Mark said their waitress had her tits in his eggs, which knowing Mark I know was a good thing! It also touches on the love of getting wasted and taking a cute boy, or girl home to get it on! Amazing, I love it! I have a feeling this band will one day be a hit in the US, because once you see them live you are hooked!

Horror Pops - Bring It On! - Hellcat Records



Horror Pop's *Bring It On!* is an album full of edgy and punky, yet poppy vocals singing over a great sounding musical section. My favourite aspect of this band altogether is definitely the up right bass. I love that instrument no matter what style of music it is playing. Fronted by female vocalist Patricia Day, the vocals on this album kind of sound like those of the band the Yeah Yeah Yeah's, but what makes the sound of the Horror Pops different is the upright bass which gives it that psychobilly sound. Patricia's vocals take center stage, forcing the music to revolve around her fantastic voice. And the rest of the band put together the rhythm and guitars that makes this band so much fun! I saw the Horror Pops live for the first time last year and they blew me away. The fun part about rockabilly and psychobilly bands is that they are very much about image and are very visually stimulating on stage. All the members of the band had perfect hair, great matching outfits and there were even go-go dancers that dance on the sides of the stage and doing some back up vocals too. All together this is the mix for a great show. Although I do like this album, I think I enjoyed the album "Hell Yeah" better. *Bring It On!* just didn't get me going as much.

Prince Charming

Story by Caleb Monroe
Art by Philipp Neundorf
Lettered by Jason Arthur

WHEN LERNER WAS A BOY,
HIS MOM ALWAYS WARNED
HIM THE BOGEYMAN WOULD
COME FOR HIM IF HE WAS BAD.

SHE THOUGHT HE WAS
THE KIND OF KID WHO
COULD BE SCARED.

WELL LERNER'S
BEEN VERY BAD
SINCE THEN.

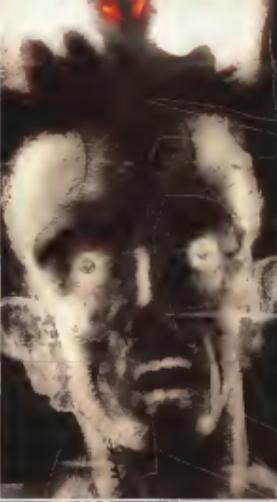
AND HE'S
DISCOVERING
THE BOGEYMAN
IS REAL.

IN FACT, LERNER'S
DISCOVERING A
WHOLE LOT OF
THINGS TONIGHT.

HUFF!
HUFF!
HUFF!

HE'S DISCOVERING
JUST HOW OUT OF
SHAPE HE IS.

HE'S DISCOVERING HE
DOESN'T KNOW THESE
STREETS AS WELL
AS HE THOUGHT.



HE'S DISCOVERING
JUST HOW MUCH
IT HURTS TO DIE.

EARLIER.

...HOW
DISNEY MOVIES
HAVE IMPACTED
THE AMERICAN
PSYCHE.

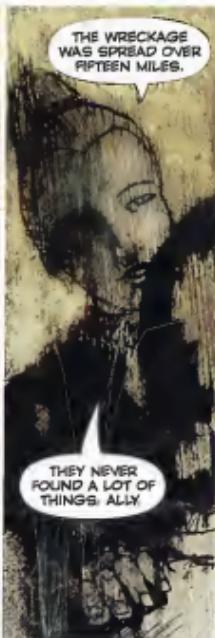
"BAMBI" WAS THE IMPETUS
FOR THE ENVIRONMENTAL MOVEMENT.
"CINDERELLA" IS WHY GIRLS ESPECIALLY
HAVE MORE TROUBLE ADJUSTING TO A
STEP-PARENT. "LADY AND THE TRAMP"
TAUGHT GOOD GIRLS IT WAS
OKAY TO CHASE BAD BOYS.

YOU'VE GOTTA
LET ME BORROW
THIS.

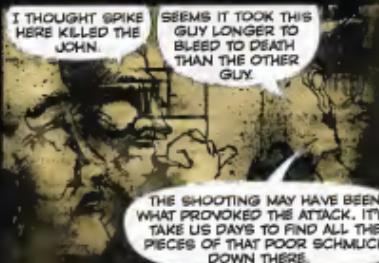
TAKE IT BUT
USE A BOOKMARK
THIS TIME.

BOOKS ALREADY
DOG-EARED DON'T
TEND TO SELL.

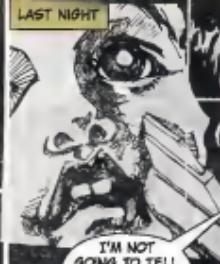
I WONDER
WHAT IT SAYS
IN HERE ABOUT
DWARVES...







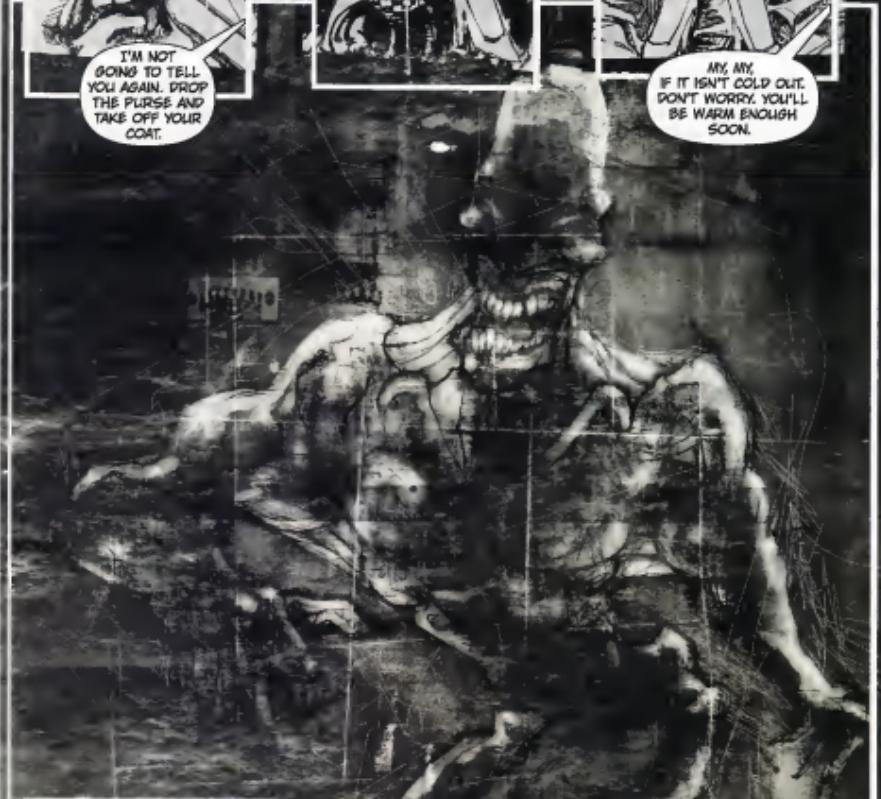
LAST NIGHT



I'M NOT
GOING TO TELL
YOU AGAIN. DROP
THE PURSE AND
TAKE OFF YOUR
COAT.



MY, MY
IF IT ISN'T COLD OUT.
DON'T WORRY. YOU'LL
BE WARM ENOUGH
SOON.





COMING FROM
DEAD

DOG COMICS



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From the Grave... To the Garage

Return of the Creature



By Count Kaufman

Recently I was pondering how I got started down this long, dark, path of horror. Why this fascination with the macabre? I know it started quite young. I was heavily influenced by the classic monster films. Friday night was "Horror Incorporated" on our local tv network, and my little sister and I would watch the monster marathons as late as mom and dad would let us. I think it was there that the seed was planted. While other kids were drawing pictures of smiley faces, rainbows, and their dog "Spot" I was drawing Frankenstein, Dracula and the Wolfman. In fact I was sketching shark attacks long before Jaws ever entered the water. I used to buy all the monster books from my school book club. My parents must have wondered where they went wrong. Now, when I speak with my fellow horror fans and buddies, I often find one similarity—we all built Aurora monster models as kids. My first kit was the Phantom of the Opera, but I also had the Salem Witch, Frankenstein, and Godzilla as well. Like a kid with his first coloring book, you try to stay inside the lines, but this is 3D. You do your best slapping on your Testors model paint, wait for it to dry, and marvel at your masterpiece. Well, at least you thought it was at the time. It was a great introduction to modeling for me, and definitely had an effect on me and helped fulfill my early cravings for horror. To horror fans delight, in the past few years those old Aurora kits have been put back into production by Polar Lights. The kits are exactly like the originals, right down to the box art (see pic 1). Because these models are plastic, the price is very reasonable compared to the cost of most resin kits available. I now have the opportunity to build the Aurora "Creature from the Black Lagoon" kit for the first time. One thing I noticed once I opened the box, is that there are many pieces, all connected to the stem, all numbered. This is rare for the figure modeler as most have few pieces and no numbers. Because the kit is made of plastic, not resin, you must take extra care removing the parts from the stems, to avoid damaging them.



Try not to twist or pull them off, or you may take a small chunk out of them. Instead use a x-acto knife. There's not much in the way of flashing, but you will need to do some sanding. The question is: how much? This is something you should decide after checking the fit of the many pieces. There are many parts that didn't fit tight, some have overlap, and some show space between the pieces. I made a decision not to drive myself crazy by trying to putty and sand every fit. You also risk wrecking the scale patterns, and trying to sculpt the filler putty to match would be hell! I decided to do selective repair, trying not to take all the fun out of the kit. Before gluing any parts, I decided on my paint scheme. Thinking ahead, I purposely keep parts unglued for ease of painting.

2



3



4



5



6

When gluing this many pieces I like to use large clips for holding the freshly glued pieces for extended periods (see pic 3). It also frees my hands up to move on to the next step, while not cutting short the drying time. After all the chosen parts are dried, I check for the areas I will spend a little more attention on. I did some extra sanding on the torso pieces, and the head to make it fit better. Make sure to put modeling putty in between the arm pieces, as they are not a very tight fit. I then spray all the parts with primer paint, and I'm ready for the real fun (see pic 4). I decided to start with a couple of the smaller extras. I did a little research on lizards and decided I wanted to stay away from green. I wanted my lizard to have his own look, not having any of the same colors as the Creature. I first laid down a base of tan with a brush, took a mix of burnt orange and amber, highlighting some areas, and then added some random spots to the body (see pic 5). I next used a finer brush with white paint, and did an outline around some of the spots, making them stand out more and giving the lizard more depth. With the same tools, I also created a striplish pattern down the tail. It added a "gecco" look with the large spots across the top of my lizard. They were simply created by making a spot of white, letting it dry, and then making a half-moon looking spot with black paint. I added a spot of crimson to the eye and then covered the tongue. I finished the lizard with a dot of

black to the pupil of the eye. After completing that, I moved on to the next reptile. I decided to go with the tree snake. I decided on giving it a very fluorescent look, so that it didn't get lost due to its size. The snake has a seam on the full length of the body, so I used that to mark the separation of the colors, the top half being a lime green, and the bottom a bright yellow. I used a number one size brush to coat the body (see pic 7). The jaw was in two pieces so it was easy to paint the crimson red inside, along with the tongue. I used the same paint scheme on the eyes as I did for the lizard. The only difference is that there was no set space for the eyes, so you have to freehand them in. For the treebranch on which the snake is coiled around, I put down a basecoat of amber, and then a technique of heavily over-painting the area



7



that has little grooves and details and then wiping it away before it dries. This simple technique traps the covering paint so that it remains once the top is wiped or dabbed off. The harder you wipe the less paint will collect in those areas. I used a brown mixed with a touch of black for this. My little creatures are complete. Onto the base. Once I put together the large rock there was a big overlap, so I used my handy Dremel tool to file down the edges to make smooth (see pic 8). I painted all the rock formations with a dark mix of grey. The big challenge of the base is that there is a lot of interpreting. What separates the water, sand, seaweed



and rock is a lot on how you see it. I first laid down some colors to map out my base (see pic 9). On the ground area I went with a sand look, with a base of tan mixed with amber. On the water I wanted a dark and murky look, this is the Black Lagoon afterall, so I laid down turquoise, darkened with a little black. I determined that there was a bit of dark seaweed in the water, and also on the large rock, so I wove a curvy pattern in the water of aqua, mixed with blue and black. Once the the base has been roughed out, I go back and add some details. To create the sand look, I used a stiff dry brush and made a stipple pattern with an array of related colors using; orange, tan, burnt orange, brown, yellow, amber and even a few freckles of black (see pic 10). On the water I used a similar technique, by putting a much thicker pattern of white paint, stippling it heavy at the edge and feathering it towards the deeper part of the water. There's not a lot of waves in a lagoon, but I wanted the look that the water had been disturbed by the thrashing, attacking, Creature. For the emblem I went back to my favorite, crimson of course, and then defined it with a fine outline of black. I added my little creatures and had a completed base (see pic 11). Now to the main course, the Creature I sorted the parts into sections. I primed the head in pieces to easily get at the tongue, which I agian used crimson and a line of black down the center (see pic 12). It was then time to put the head together and place it on the upper torso. I cut a sliver of masking tape and fit it onto the teeth to keep overspray paint from getting onto the tongue, because my next steps will be using an airbrush. I will be using different airbrushes for upcoming columns, but my choice for this situation is the Iwata HP-B model, great for details



13



14



For the start of the upper torso (which I have in 2 halves) I lightly spray yellow on the front of the throat, chin, and the gills (see pic 13). The arm fins and dorsal are also coated with yellow, but for that I went back to a standard brush because I felt that a faded look was not needed. A color combo was then created to give a good balance, as well as blend. The top and bottom are sprayed with a mix of aqua, lime green, and black—spraying around the gills, chin, and throat for a nice transition blend from the head to the body (see pic 14). I wanted the abdomen scales, shins, and feet to remain the same color. Some of the larger areas could have been painted with a standard brush, but I opted for a very smooth finish, using a finer bristled brush. I then connected the torso to the bottom half (I had left those pieces apart for ease in painting the stomach scales). The bulk of the body was then sprayed with a darker tint of aqua green, and black. I use a little of this with a fine brush to put in some outline details on the shins and feet. The webs of the feet and hands are painted with yellow, with streaks of amber in some of the grooves. This is also done on all of the fins and the gills, creating a little

dirty, rusty look (see pic 15). I also used this color to touch on some of the wart-like spots on the forehead. The claws on the hands and feet were painted with a light grey mix, likewise with the fangs. The eyes were my last challenge. Because they're not fish, lizard, or human-like eyes, I went with an outline of yellow, an eyeball of aqua green and black, and the pupil of lime and aqua. This seemed to tie everything together nicely. Lastly I sprayed the base with a clear satin protectant coating. On the Creature I used crystal clear to give it a more wet and slimy look. I then attached him to his base and voilà! —Classic Creature! I highly recommend the Aurora kits for kids, they are a great parent / kid hobby project. There are also some new, way cool, kits sculpted by Jeff Yagher based on the box art from these Aurora kits. Although my parents never planned it, it may be a way for you to instill a love of the macabre into your little monster.

And now... back to my coffin.

15



16



DO YOU REALIZE

SHAKESPEARE INVENTED MORE THAN 1700 WORDS (INCLUDING: ASSASSIN & BUMPS).

STEWARNESS IS THE LONGEST WORD TYPED ON A STANDARD KEYBOARD WITH ONLY THE LEFT HAND.

THE UPYTHON IS THE SPACE BETWEEN YOUR EYEBROWS.

OBSCURATION IS WHEN AN ARM OR LEG "GOES TO SLEEP" AS A RESULT OF NUMBNESS CAUSED BY PRESSURE ON A NERVE.

NO WORD IN THE ENGLISH LANGUAGE RHYMES WITH ORANGE, SILVER, OR MUNTH.

1000 WORDS MAKE UP 90% OF ALL WRITING.

THE NAME JEEP CAME FROM THE ABBREVIATION GP, USED IN THE U.S. ARMY FOR "GENERAL PURPOSE" VEHICLE.

A FERRULE IS THE METAL BAND ON THE TOP OF A PENCIL THAT HOLDS THE ERASER IN PLACE.

THE LONGEST ONE-SYLLABLE WORD IS SCREECHED.

THE FUNNY BONE IS A NERVE, NOT A BONE.

RICE PAPER DOES NOT CONTAIN ANY RICE.

ALLEN R. CO.

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THE CREW

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oh so bad, but oh so good!



Slayer kerry king and the Unholy Alliance

For years we have religiously listened to the gripping sound of Slayer, eagerly watching the evolution of these mighty titans of metal. We have witnessed, first hand, the influence the band has had on many of today's bands like, for instance, some of the bands on the amazing line up for The Unholy Alliance Tour - Preaching to the Perverted. Headlined, of course by Slayer - Lamb of God, Children of Bodom, Mastodon, and Thine Eyes Bleed round out a bill inspired by the horrific and macabre. The following is straight out of the press release kit: Los Angeles, CA - Monday, March 6, 2006 - If you think 6.6.06 is an intimidating calendar date, just wait. The killer reunion of all time - complete with live tour dates - is about to commence. The four original members of SLAYER - Tom Araya/bass, vocals, Kerry King/guitars, Jeff Hanneman/guitars, and Dave Lombardo/drums - the pioneers and undisputed kings of extreme speed/thrash metal, have entered a Los Angeles-area studio to record what will be their first new studio album since 1990's "Seasons In The Abyss". As if that's not enough, uber-producer Rick Rubin, who helped solidify the much-emulated Slayer sound beginning with their genre-defining 1986 classic *Reign In Blood*, has taken the helm as executive producer of the project. The original team is back in place. Working closely with Rubin will be Josh Abraham (Korn, Velvet Revolver, Atreyu), who will produce the album. We're real happy to have Josh on the team, said Slayer's Jeff Hanneman. He's a very creative and intuitive guy, he knows music, and he really gets who Slayer is and what we're doing. The as yet untitled album will be released on Slayer's long-time label, Rubin's American Recordings/Warner Bros. Records, and is expected out this fall. Dave's been back with us, playing live, for a couple of years now, and we're all looking forward to recording together again, said the band's Tom Araya. Says Lombardo, It feels really good being back with the same guys I started out with. The chemistry is definitely there, that's the exciting part of it, to capture that chemistry again. And that's what is happening. Jeff, Tom and Kerry have been writing songs for this new album since they wrapped their last North American tour in September 2004. This is probably the most prepared we've been to record an album since the 80s, King added. We've been writing and cutting demos for months.

While these may change, working titles for some of the songs that will be recorded include Catalyst, Cult, Supremist, and Consecratory. I like to write songs that have different meanings for different people, said King, where everyone can say, "I know what he means", but still get their own sense of what the song is about. But wait, this just gets better. On 6.6.06 in San Diego, CA, Slayer will kick off a seven-week summer trek, The Unholy Alliance Tour - Preaching to the Perverted, that boasts what has got to be the genre's coolest line-up of the summer - Lamb of God, Mastodon and Children of Bodom (who will rotate the second and third slots), and Thine Eyes Bleed who will open the shows. Not only is the line-up terrific, but ticket prices will not exceed \$39.00, giving fans a great value for their dollar. Tour dates & all other details will be announced shortly. According to Slayer's long-time manager Rick Sales, "We want The Unholy Alliance tour an annual global event, so we decided to be smart about the design from the beginning. We booked most of the tour's shows at indoor venues, ...it allows the bands and the fans amenities like air-conditioning, and indoor bathrooms, as well as the best stage lighting, production, and less expensive concession prices. The



Image Courtesy of SLAYER.net

few shows that will be played outside will be played at night in permanent facilities with our lighting, production, and so on. Everyone wins. All this info may be too much to take in for some die hard fans out there. Why take our word for it, tho, when you can hear it straight from guitar legend Kerry King on...the tour and more...

CRYPTIC: Why these bands and why now after so long out of US touring?

Kerry: Honestly we have been wanting to play with a few of the bands a while now, like Lamb of God, but mostly because it has been so long since we last toured the US...over 18 months to be exact. We did OZfest a few years back and we only want to do that about every four years or so. So this made a good excuse to get to play with these bands and do a fresh US tour.

CRYPTIC: Every musician has influences... who's yours?

Kerry: Old School... "Prest and Maiden". New... I would have to say "Chimera & ArchEnemy" are just a few I am into.

CRYPTIC: Now Cryptic readers are hard core about this one, so careful how you answer it. What are your all time favorite horror flicks?

Kerry: Wow... that's tuff but newer stuff I like Nightmare on Elmstreet, "I mean that really blew me away... just the concept of someone gettin you in your dreams... and of course the way he sliced and cut himself was just too bizarre. Also... The Exorcist and The Omen: "The Final Conflict" is one of my all time favorites as a political view. I like the way he gained such political power and it's religious content is of particular interest. Old school; I like 13ghosts, and House on Haunted Hill, to name a few.

CRYPTIC: For the record... what's your favorite song to perform live and why?

Kerry: I would have to say still to this day "Reigning Blood" because the stage level of energy and crowd response rise to about 80 billion decibals. It doesn't matter where we are and how big the crowd, but the reaction is always the same.

CRYPTIC: What advice would you give another guitarist trying to break into the biz?

Kerry: Don't get locked into what someone else calls the norm, and don't be afraid to experiment outside the box.

CRYPTIC: How did you get started playing guitar & why?

Kerry: My dad, got me into it. I was like 13 and my dad thought it might keep me out of trouble. CRYPTIC: What is the one goal left that you would like to see Slayer achieve?

Kerry: A platinum record would be nice to add to all the gold ones we have achieved. I think there has been so many different distributors that none of them are willing to fess up to it.

CRYPTIC: What are you excited about in the near future of Slayer besides this tour?

Kerry I am really looking forward to the new CD... I mean, I have heard the rhythms for years but never with all the other tracks included. And what I have got to hear on rough mixes so far... is simply amazing.

CRYPTIC: As a fan where can one go and find out all the latest Slayer news and such.

Kerry: Well, our official site is SLAYER.net, but there are a few fan-sites as well. I believe one of them is called SLAYERIZED.com.

CRYPTIC: We would like to thank you sir for taking the time to step out of your busy tour schedule and sharing with us the Slayer info. Kerry: You are entirely welcome and thanks for the support and such.

And there you have it folks... right from the one and only source: CRYPTIC MAGAZINE. We would like to thank the rest of the bands on The Unholy Alliance Bill (we will be hitting some of you up very soon), and of course the charming Hedi Robinson—publicist to the stars (including SLAYER), for all her help and press release info used to create this article. On a side note—It was quite an honor to interview Mister King. He is as cool as it gets. Watch for the new CD, and don't miss the amazing "Unholy Alliance" tour!



STRAIGHT TO DVD

Drawing on classic horror movie plot devices such as a haunted house, an ancient book with mysterious powers, a mad professor, and a group of college kids, **THE HAZING** is a traditional chiller which still manages to pack a frightening punch. A group of fraternity brothers and sorority sisters head out to a spooky house to indulge in some hazing activities. However, a demented professor is wise to their activities, and utilizes some verses from an ancient book to control the actions of some of the students. Gradually working his way through the hapless kids, the professor sets out to murder them one by one, until the survivors stumble across his activities, and realize what he's up to. Not knowing who the deviant scholar is controlling, the kids can't decide who to trust, leading to further mayhem and blood-letting as the film winds to its brutal conclusion.

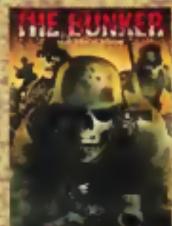
With heavyweight veteran actors like Brad Dourif and Brooke Burke (Well Brad Dourif, anyway) heading up this release, you would expect the acting would be at the very least acceptable, and it is. The rest of the cast is very solid, with experiences ranging from MTV, to major motion picture (*Not Another Teen Movie*). While silly at times, overall the mostly unknown cast delivers a strong performance of their archetypal characters. The Fraternity jerks are jerky, the nerds are nerdy, and the Babes are...occasionally naked.

I would rate the gore factor on this movie on par with *"Evil Dead"*, some of the effects are cheesy, but are played straight. There are some over the top gore scenes, with a tip of the cap to such classics as *"Texas Chainsaw Massacre"*, and *"Evil Dead 2"*, but this is not a complete gore fest, the blood is, for the most part, tastefully done to go along with the story. A scene to watch for is the *"Tongue lashing"* scene.

Guilt weighs heavily on the minds of all soldiers, but for the squad of German soldiers in the terrifying horror film **THE BUNKER**, those emotions become dangerously real. In 1944, a group of exhausted German soldiers, led by Corporal Baumgart (Udo Kier), Lieutenant Corporal Eberl (Nick Davenport), and Sergeant Heydrich (Christopher Fairbank), hide out from Allied forces in web of tunnels. However as the night moves on, the men begin to experience a series of strange and horrible events, leaving them bottling their enemy—or perhaps only the enemy in their minds.

With a no name cast I would expect the acting to be less-than-perfect. Truth be told, the acting was about the only thing that enticed me to sit through this film. While at times it was too overdone, that, to me is the fault of the script writer. This movie suffers from the too-much-suspense-for-it's-own-good syndrome. I understand that they're trying to set up a plot that keeps you strung along until the big payoff in the end, but this movie drags on, and on, and on, until you want to grab one of the weapons on the screen and shoot yourself in the head. Even under these adverse conditions, the acting is still pretty rioting.

There is very little gore in this movie, as I'm sure most of the budget was used for the WWII styled props. I give the thumbs up for the look of this picture, but I feel that certain scenes would have best been served by a bit more gore. It seems to me that when you are making a motion picture steeped in realism, enough to get the very best in props, you'd go the extra mile to do war-like bloody realism.



For Story
The Hazing receives:



For Acting
The Hazing receives:



For Gore and FX
The Hazing receives:



For Story
The Bunker receives:



For Acting
The Bunker receives:



For Gore and FX
The Bunker receives:



Overall Scores

THE HAZING



THE BUNKER



2 1/2 Headstones of 3

2 Headstones of 3



For centuries man has reigned atop the food chain. A virtually inexhaustible scaler of the evolutionary ladder.

Armed by this unequalled superiority, man has always insisted on the denial of that which he cannot explain.

But we as immortals know the horror of truth... The cold hard reality of the hunger calling... Calling from the darkness of a blackened soul beneath the full moon, a hunger known only as...

From crudely scrawled cave paintings to gory modern tomes of sanitized historical hearsay, all sources would agree on man's dominion.

Even in today's "enlightened" society, mortals tend to turn from the unfathomable, relegating it to the darkness of myth.

The Curse

CURSE OF THE BLOOD CLAN



It seems the infinite distance
between mortality and immortality
can be measured in the mere time
it takes for man...

... to become beast.

WRAAACKLE!





Mortals take their existence for granted and only believe what they are told to believe.

But for an immortal...
It is a nightmare that never ends.

A hunger that can't be sated...
A thirst you can never quench...



I remember the days of man, for I too
was once a mortal. Now those days are
gone... Lost forever...and throughout the
centuries I have learned to accept
that loss.

But I haven't learned to accept
the horror.

The horror of this
beast of burden...

SCHMACK!

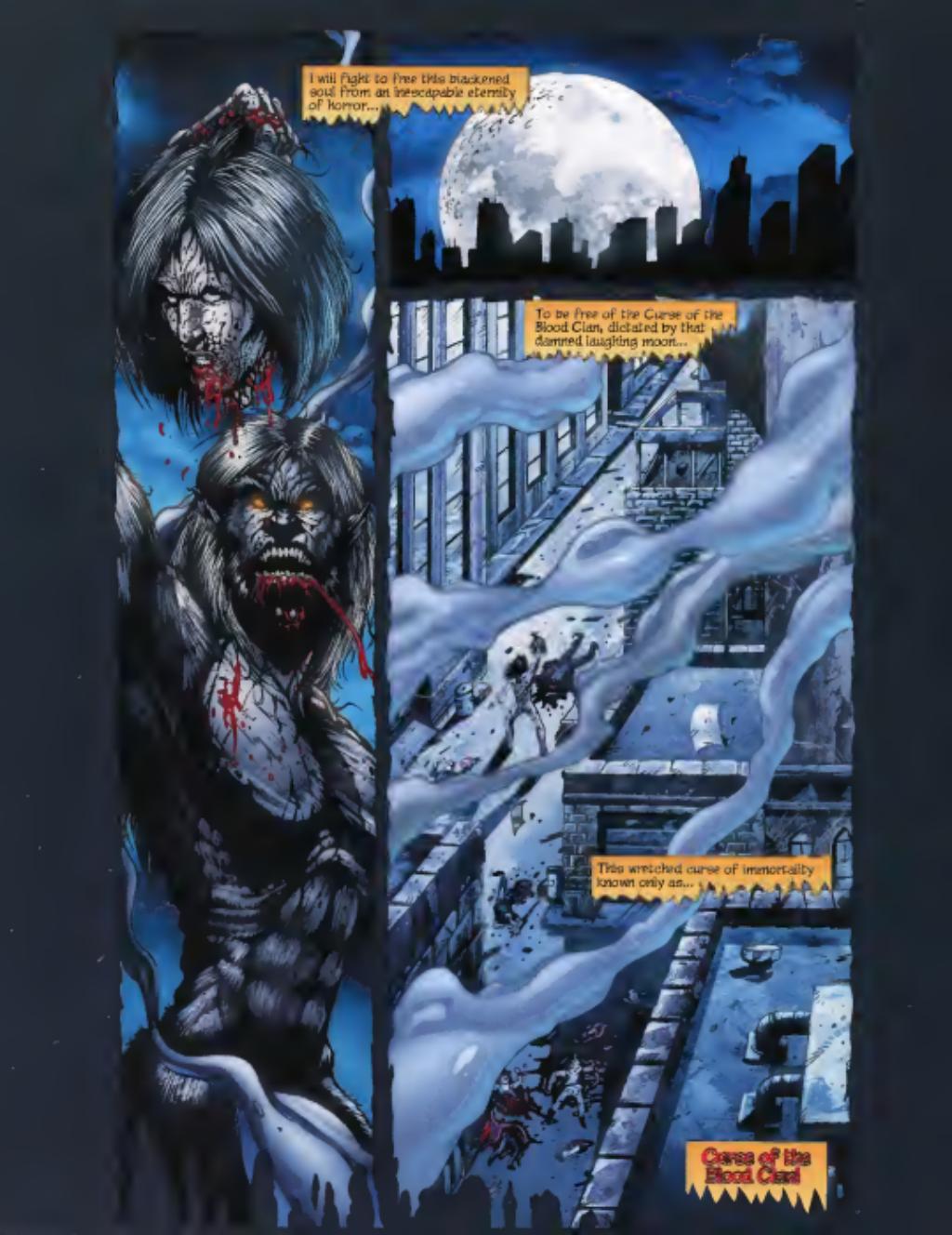
The horror of this terrible
vacuous hunger... calling...

...melting...

WOWOOOOOOOO!

SCHLICK





I will fight to free this blackened soul from an inescapable eternity of horror...

To the prey of the Curse of the Blood Clan, dictated by that damned laughing moon...

This wretched curse of immortality known only as...

Curse of the Blood Clan

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MASTERS OF HORROR

By T. White

TIM VIGIL

Throughout history there have always been individuals who rise above the rest in any given category. Babe Ruth. Tiger Woods. Gary Kasparov. They are the pinnacle of their craft, the best of the best. For those who may wonder who holds that title for independent comics, they need look no further than Tim Vigil. From the time he put pen to paper, Tim has given us some of the best titles the industry has to offer. With his work on *Faust* and the magnificent *Gothic Nights*, Tim has proven time and again that independent comics have a hell of a lot to offer.

T. White: For those out there who have been living in a hole, start off by educating our readers about what it is you do exactly.

T Vigil: I am a comic artist doing underground publishing, comics like *Faust*, *Gothic Nights*, *EO* and *Mona Lisa*.

TW: What prompted you to get involved in comics?

TV: I always collected comics and constantly copied and traced from them. Comics inspired me from its cosmic grandness to its heroic stature. I developed my artistic style from comics, way before any other art influence. I figured it would be natural to get a job in comics.

TW: Who are some of your influences?

TV: Jack Kirby, Frank Frazetta, Wally Wood, Hal Foster, Steve Ditko, Russ Heath, Neal Adams, Bernie Wrightson, Barry Winsor Smith, Richard Corben to name a few.

TW: What was your first published work?

TV: My first published stuff was an 11x17 zine called *Raw Media Mags*. Joe Vigil, John Palmer and I did short stories in them for 3 issues. They were Xeroxes, and put out to local shops.

TW: What are some of your earlier works that new fans might not be aware of?

TV: Probably the stuff I did with Silverwolf comics, would be stuff to look for; *Grips*, *Nightmaster*, and *Dragonquest*.

TW: Let's talk about *Faust*. When was the idea for *Faust* first conceived?

TV: I was doing a store signing in Brooklyn, New York where the store owner - Wok Biez - introduced me to David Quinn. It was through Biez that the suggestion to do a character like *Grips* was voiced. I wanted to do something more serious than *Grips*. David and I began talking and Quinn brought up doing the play *Faust*. I conceived a drawing basing the costume on Batman, Daredevil and *Grips* together. We developed the satanic plot from there in a basement in Brooklyn during the summer of 1986.

TW: How long did the idea take to reach fruition?



These amazing prints available via
www.brokenhalos.com



TW: The character was introduced in a deluxe edition of *Omega* or *Omega* as the sci-fi character title was changed due to some crap we got from Marvel Comics. Their character Omega the Unknown was copyrighted. But, anyway, we had taken the idea of Faust to Northstar Publishing and did a short intro of Faust in the *Omega* limited edition. A exciting little story where David and I saw our character come alive.

TV: What did you think of the film adaptation of *Faust*?

TV: I was glad at first to hear that Brian Yuzna was going to do it after Stuart Gordon backed out, but the film fell way short of anything the comic portrays. The producers listened to David but shut out, I was able to talk through David but that was all. They didn't understand that the cruelty and perversion mainly came from me. In the film is weak, and when watching is laughable in parts. It needs to be redone in its true glory and gave.

TV: A lot of creators in the business often list you as one of their primary influences. How does it feel knowing that your work is the reason a lot of the artists are doing what they do today?

TV: I have been told by people that I am an influence but as a major influence, I don't see it anywhere in the market. I always grew up thinking that the best artists were not the simplest and had to have a more original style. I don't see originality in my work. And today with comics so boring due to the photo realistic styles there is only a drone of a flat line in style.

TV: You're defiantly looked up to as a legend in the independent market as well as the horror genre. What is it like to be considered a legend in horror? Did you see yourself falling into that category when you first started doodling on your homework?

TV: If you ask comic shop owners, I don't think they would say that. I think they would just call me sick and perverted. Dangerously influential to the little minds of the people who never want to grow up in thought.

TV: Lastly, can you offer any advice to those up-and-comers who are struggling to reach their dream of working in this business?

TV: For anyone going into the business of comics remember to have your ass-kissing face on. It's a fraternity out there and they have to like you before they like your work. Keep your opinions to yourself and don't rock the boat. Tell any editor what they want to hear and watch your soul be taken away in the name of Marvel, DC, and Image. Why is it that slop from the mainstream, sells better than the good work from Indies? The comic shops have to start seeing that they hold all the power to change this industry. **LONG LIVE THE DYNA-POP REVOLUTION**

We at CRYPTIC MAGAZINE would like to thank Tim for the Amazing cover to this issue and also to the amazing Jay Fotos for the stellar paint job.



LEGENDS IN HORROR

JOE VIGIL

Independent comics have remained an ongoing battle with their demographics. It is a constant ongoing struggle for publishers and creators alike to gain recognition in the independent comic scene. This, however, is not the case for Joe Vigil. Considered one of the best of the best when it comes to comic book creators, Joe Vigil made his name in independent comics, and still does so to this day. From his work *Fritz Whistle*, with his magnum opus *Gunfighters in Hell*, Joe has proven to us all that art can be set in every niche and cranny of the business, and a creator, if he has the goods, can prove to be successful regardless of the outlet.

Joe is here to talk to us about his art, his life, and his work, as well as his new book, *Original Sin*.

TM: Why don't we begin with you telling us a little bit about your artistic abilities?

JV: I've always been drawing since I can remember, and I've always worked with my brother Jim (Jim's a comic artist). We would draw comics together as kids, illustrating pages.

TM: Were you a comic book fan growing up?

JV: I was a fanatic about comics and movies. Me and Jim would read at the store a pair of cutters so when the comic would arrive we would cut the stack about three or four at a time.

TM: What were some of the titles you read?

JV: Well, I enjoyed *Spider-Man*, *Deadpool*, and *Thor* most. Also, any horror and weird comics.

TM: Would you say that the creators of those books were direct influences on you?

JV: Sure. Enki Bilal, Keng, Wood, Heath, Adams, Wrightson, will, of course, Frank Frazetta.

TM: When did you get your first assignment?

JV: Tim needed a backup story in *Fauci* and suggested that I should bring back Fritz Whistle, a character I had created and written and drawn for the college newspaper.

TM: How did it feel to see your work published for the first time?

JV: It was cool and yet my art was pretty weak. I hadn't been involved in art for a long time and had been lost doing private paintings and working for the government. So I was happy to be published.

TM: What are some of the titles that you and Jim have done?

JV: *Gunfighters in Hell*, Tim did some pages, Sinbuck, Chillingong, Circa, some pages in the first issue and these storm background and inked some.

TM: It's often the case with brothers or any siblings that兄弟 or sisters. Please tell us a little bit about that between you and Jim?

JV: Well, when Tim had done *Fauci* I was determined to stop that and when *Gunfighters* came out Tim got late and did *Gothic Nights* MC/PC Story... but then I'm going to be here to stop.

TM: I would like to talk a little bit about *Gunfighters in Hell* with David Bautista. This actually started off as a sketchbook of yours correct?

JV: Yes. I wrote a weird story that took place entirely in Hell about the Gunfighters and his battle to redeem his soul. We all thought this would make a great comic except that it was VERY bleak and sad. So after I had finished the first draft of the comic script, asked Dave if he wanted to co-write it with me and we decided to turn it into a black comedy. Most of the humor comes from him and it includes the story buster.

TM: How did you and David get together and bring *Gunfighters in Hell* to comic book form?

JV: Dave had already been writing for comics. He did *Zero Tolerance* with Tim and was a friend of mine. We also worked well together, so we first draft gave it to him then he did his version given it back to me and if I knew to change anything, I do then it's ready to be drawn.

TM: I would like more on *Gunfighters* first for comic books as far as the Horror/Western genre is concerned and of course like all great things, many artists try to emulate it have come and gone. Are you familiar with some of these attempts and do any come to mind that you have read that you really enjoyed?

JV: Honestly I didn't read any of them but because they were based off of *Gunfighters* and I didn't want to get any ideas in my head from them.

TM: You released *Original Sin* which was a prequel to *Gunfighters* and not too long ago did *Sinbuck*, what more is in store for the *Gunfighters* series?





Joe Vigil



I already have an outline for the next Gunfighter sequel. I can't get into the yet but it will be different from the others, not quite as epic, a little more. But you know me it will be a mean and nasty little sucker.

TW: I have read that even in the digital age you still do your coloring by hand in the case and if so why do you think the has to do that?

I like to color by hand. It makes the pages look more organic but I have been coloring a lot on the computer. I didn't like it at first but know I'm beginning to get the hang of it. Most sucks I am colored by computer look very dry and stale so if I do all coloring that way I would need to work hard to change that.

TW: What are you currently working on?

JK: Right now I'm working on "Lions of Oblivion" a book that I will be publishing on my own. It will also feature Thirty Years of Metal Music. This will be a flip book with two full features.

TW: What's your favorite comic?

JK: My favorite movie? I don't know... here are a few: Western- The Wild Bunch, Horror- Terror of Dracula, Thriller- Psycho, Drama- Who's Afraid of Virginia Woolf? Sci-Fi- 2001 A Space Odyssey

TW: What's a few favorite comic that you have worked on?

Gumshark in Hell.

TW: What's your favorite comic from another artist?

Dark Gothic Nights, it's a great book, or The Rocketeer by Dave Glanzer.

TW: Where would a fan go to get some of your work?

Comic book shops, although some are notorious for not carrying our books, or you can email me at gunman08@aol.com and I can help you find them. Plus my own website www.unkindlespublishing.com will be carrying the Local/Memo books.

TW: Do you take open communication from the public?

JK: Yes but sometimes it takes a while to get to them/more patient.

TW: Any planned appearances in the near future?

JK: I'll be at the Wizard World Chicago Con for sure.

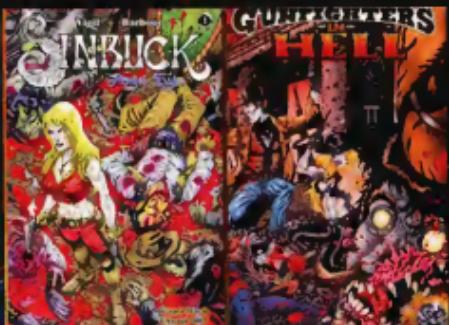
TW: Lastly, many up-and-coming artists consider you among their main influences. How does this make you feel?

JK: It's their good. I hope I do a good job and give fans their money's worth, and if I can shape an artist in any small way I think that's great. It happens to all of us.



WE WOULD LIKE TO THANK JOE VIGIL FOR HIS AMAZING WORK ON THE FOLLOWING SHORT STORY ENTITLED "TWELVE HUNGRY MEN" WRITTEN BY DEAD DOG'S OWN MARK KIDWELL.

DOG



GUNBLASTERS HELD SINBLICK



12 HUNGRY MEN

STORY MARK COVETTE
ARTWORK JOE VITALI
COLORS JEFF ALLARD
LETTERS THOMAS WHITE

SHOELERA
KNEW BETTER
THAN TYRANNON
ME, JACK-BOY!

BAM

BLAM

BAM

B-DAM

ROT IN
HELL
CALLOW
YOU...

BLEEDIN OUT
JACK-BOY, GUT-SHOT.
SHIT FROM YER BOWEL
MIXIN' WITH YER
BLOOD. POISON'S
HEADED STRAIGHT FER
YER HEART. BAD WAY
TO GO.

MERBE I WILL... MERBE I
WON'T. YOU READY TO SIGN
A CONFESSION?

O-SPLUTE
O-CALLOW... YA O-SPLUTE
PIECE'A SHIT!
FINISH ME...

Y'SEE, I ALREADY
FILED 'ER OUT FOR
YA SON. ALL YOU
GOT TO DO IS MAKE
YER MARK.

I, I CAN'T EVEN MOVE MUN
DAMN... SPURTS... ARMS, YA
BLACK HEARTED... ERETTTCH!
SHITTON!, SHITTONEE!

SCOURGE
THERE_HAP...PH?

LIKE A SON
IN SHIT,
BOY...

LIKE A
SON IN
SHIT.

TROPHY TIME,
JACK-BOY! SIGNED
CONFESSION MIGHT
SATISFY THE U.S.
GOVERNMENT THAT
JUSTICE HAS BEEN
SERVED...

BUT THE
RIGHTOUS
NEED A
REMINDER





MIDNIGHT

SHIT, WOMAN!
YA TRYIN' TO
BITE IT O-O?

AAAARRGH!
SHIT! EUSTIS!
WHAT THE HELL
WAS IN THEM
DUMPLIN'S?

FER THE LIVAGOD!
EUSTIS! YOU SCREW
THAT CHICKEN 'AFORE
YA ROASTED IT?

WHAT THE HELL?

EUSTIS! YOU
BETTER NOT LET
ME KETCH YER
BLACK ASS IN MY
THINGS!

UHHHN!
YOU SUNNUVABITCH!

W
H
H
D
D





...AND WE
WANT THEM
DUMPLINS!

YEEAAAAGHHH!!

SORRY I DO
THIS TO YA SOON
AFTER YER HARD DAY'S
RIDE. SOLONIN I'LL
MAKE IT UP TO YA NEXT
TOWN WE COME TO.

YEEEEAAAAAGHHH!!



THE END

Woodstock

A Focus on Macabre Illustration featuring JEFF ZORNOW

He is currently commanding a legion of zombies to march upon our homes to eat us and our families a live - pencils/inking/ink Day of the Dead. The Rising of Bub. He is a regular cursed contributor to Cryptic magazine as a writer/artist of short horror comics. This monster's plans are to resurrect the abomination known as Dr. Freudstein and take us back to The House By the Cemetery for even more bloodshed. The ink he uses to create these horrid monstrosities is black blood, deeper and darker than Jed's bubbling crude that runs through his frozen, undead veins. His ultimate plans to use horror to slaughter all that we hold dear. JEFF ZORNOW MUST BE DESTROYED!

TW: Let's start by telling the readers what you do.

Z: I am a comic book artist. I write and illustrate my own horror comics, as well as illustrate comics others have written. As well as other kinds of illustrations for movies, album covers, T-shirts, etc. And when I'm not busy creating useful寒, I drink a lot of beer.

TW: Who are some of your influences as far as the pencils/inking side of things?

Z: Joe Orlando, Klaus Janson, (great monkees of mine), Milton Caniff, Jack Davis, Wally Wood, Ghastly, Joey Craig, Guy Davis, Mike Mignola, Butch, Hideshi Hino, Junji Ito, Ge Nagai, Alex Toth, and the Moon.

TW: I don't know that I am influenced by other's writing as much as I am influenced by ideas, atmosphere, pacing, and the undead blood monsters from beyond who whisper into my ear, while I sleep. The stories of Hideshi Hino, Junji Ito, and the master H. P. Lovecraft are good examples.

TW: Which do you enjoy more, the writing or the art and why?

Z: I enjoy the entire process as a whole. Although the part that is the most fun is creating music with the art. I have a band. The part that could be the most enjoyable is scripting dialogue. As long as the characters say what they need to be known, then I'm happy.

TW: You managed to get in the book with Vampires #10 which you penciled and inked, how did that make you feel to see your first published work?

Z: Hungry for more.

TW: How did you land the gig at Harris Comics with Vampires?

Z: I was offered to do a mini comic that ended up being dropped, I was then asked to do the short story "A day at the beach" because of some other artist who couldn't make it happen for one reason or another.

TW: Were there a lot of rejections before hand?

Z: Yes, from everybody. They all hate me.

TW: Did having a work immediately open doors for you to further your pursuits?

Z: I think I say immediately, but I did make things easier.

TW: For those who are crypto-Merle, what's the idea you may not have seen your previous work in Crypto Magazine issue 1 with your story Swamp Creature/Blood Swamp which you wrote, pencils, lettered, and inked. Were you satisfied with how it turned out?

Z: Yes, although that story was made over two years ago and everything has evolved a bit more since then. The story you've just read in this issue MILEGANTH is something I did at the very beginning of the year. And is a better example of what I am capable of.

TW: What are the origins of the comic Blood Swamp come from?

Z: It was originally crafted for the ComiCult Anthology, but for some reason, (I don't know) never made it in the final printed book. Anyway the idea was that this might be the only chance I get to do whatever I want and get it published. So I just went with that. I wanted a completely over the top creature/government horror story that paid homage to monster potted plants, films and music from the 60's and 70's, as well as old school horror film classics, that way we could ignore us.

TW: In the comic you mention the comic on the cover is "Attack Mummy vs. a Swamp monster comic! What can one say about such a thing?" I knew from the beginning that the monsters would kill everyone in the end. I'm here for the monsters all the fucking way. It's about time they started to get what they deserve and get back to eatnig people!! BLOOD!!

TW: How did you get involved with Dead Dog Comics and Cryptic Magazine?

Z: Oh, Dead Dog discovered me. I was passed out in a ditch behind a cemetery. I had an empty bottle of Jack Daniels, and a dead dog. I was sitting on the dog as my fellow Chazz woke me up and asked if I draw comics? It's funny that he assumed I did.

TW: So now your doing Day of the Dead. The Rising of Bub with an all star creative team that includes Mark Kidwell doing the story, you, Jeff Zornow doing the pencils and inks, veteran Joe Allard throwing down the colors and your true boy Thomas White doing the letters. Okay, so maybe it's a three star and a black hole creative team, but pretty damn good nonetheless! How does it feel to be working on a comic series that just happens to be a great franchise loved by so many horror fans around the globe?

Z: It feels good simply to work on a book that kicks as much ass! If you took out the DAY elements it would still be the most ass looking-zombie splattering comic out there!

TW: What do you think fans are going to think of The Rising of Bub? Z: I'm sure, that like all other comic book fans, the fans will be pleased, certain to hope that it's as good as the first issue. I mean, who would have thought people out there can do themself all that. But The Mark Kidwell zombie action in this series is so wicked I'm sure this book will be hitting the radar of many zombie fans in general. ZOMBIES RULE THIS BOOK!! TW: You just went to Big Apple Con correct?

Z: In April yes.

TW: Was that your first con as a creator?

Z: How did it go?

Z: It was cool. I made some new friends, contacts (including George Romero himself and his crew), and maybe a group of new fans. I was mostly trying to hype Cryptic and The Bub comic.

TW: So what is next for Jeff Zornow? (the blind stuff provide links if you have them.)

Z: More horror. Short stories for Cryptic. Agnes, a graphic novel anthology coming this Autumn. A short story for a book of short stories for a book of short stories for a book of short stories and gardens. Illustrating the album cover for one of my favorite black metal band Satan's Almighty Penis' latest blasphemous 7 inch single (www.blackmetalidys.com). Art design for the upcoming Sacrificial Blood / Zombie split album from Rusty Axe records (www.rustyaxerecords.com). And at the writing of this interview I just confirmed with Jason Voorhees of the deathslamming band Splatterhouse, (www.razorbackrecords.com - www.myspace.com/splatterhouse) that will be doing a tour with them in the Fall. I'm also writing a comic book for Big Apple Con. And for fans of Lucio Fulci, if you haven't heard by now, my next comic for Dead Dog will be a special 36 page one-shot based on HOUSE BY THE CEMETERY! (one of my favorite Fulci films)!

TW: A man after my own heart. Check out the catacombs found at this address <http://www.yourmidnightreader.com/>. WARNING! You will never be the same afterwards.

-Thomas White



BLOODSTAINS

A Focus on Macabre Illustration

featuring Joe Allard

If a man falls from an aircraft at 20,000 feet and gets up and walks away it's a miracle. A man gets struck by lightning twenty times and is still alive to talk about it. It's a miracle! A dad with asthma stays in the house drawing while his friends run and play outside, and he becomes one of the best known names across multiple creative fields. It's Joe Allard.

With a portfolio of work that spans from books to movie treatments, Joe Allard has put his name on some of the coolest merchandise ever. He can't be denied by his associations with names like X-Men, Hulk, and Star Wars has raised him to a status rarely achieved by others. The work of Joe Allard can be summed up in one word... *miraculous*. Backed by a hell of a lot of talent.

While when did you first realize your artistic abilities?

JA: I have been drawing for as long as I can remember. I guess around elementary school I discovered that I could draw better than most people.

TW: At what point did you realize this is what you want to do?

JA: I always knew I wanted to do something artistic or creative. Around age ten I discovered comic books and became a huge fan. At that point I decided this was for me.

TW: Before you started California State University Northridge, did you have any formal training prior?

JA: My mom put me in a few different art classes as a kid, that was about it. Most of my talent came from just drawing all the time. I had asthma pretty bad as a kid, so while other kids were out playing, I was drawing.

TW: You were majoring in art and minoring in film at the university correct?

JA: Yeah, I also made a bunch of little movies when I was a kid. Later on my high school had a great video production class that I took for a few years, and the next natural step was to get into the film department at CSUN.

TW: We know what happened as far as the art is concerned, but what became of the film studies?

JA: I left school to pack that backpack up.

JA: I left school to pack that backpack up into any of the production classes. I am still a huge film fan and would love the opportunity to pursue a career in that industry as well.

TW: What lead to you leaving the university? I know you mentioned the Malibu大地震 (Earthquake) destruction of the campus and the university's attempt to hold classes in reveal tents and storm cellar, but do you think you would have migrated away even if the told not happen?

JA: The Malibu大地震 (Earthquake) just one more reason to leave. Around the same time, I got a job at Image Comics, and decided that this was a more direct route to getting into the comic book industry.

TW: You applied for an internship at Malibu Comics, but instead got a regular paying job somewhere, tell us how that went down?

JA: I was working in a local comic book shop when I found out about an internship at Malibu Comics. The nice ladies I met with about the internship found out I had experience. Receiving experience. They needed someone in that department so they offered me a paying job and I decided to go for it.

TW: That's great! I decided not to reed for the next semester at college and quit my part time job.

JA: Absolutely. That was how I got my foot in the door. I got to know the comic book editors for marketing to the artists that worked in-house. Everyone had to ship packages now and then, and they needed me for that so it was actually a good way to get to know everyone. I showed my artwork around and got advice from whomever I could.

TW: When Malibu Comics was acquired by Marvel, they kept you on the staff which would be considered nice but usually they tell you to start looking for a job. How did you manage to keep your post with Marvel?

JA: It turned out that the reason Marvel bought Malibu was for the coloring department. We were among the first to digitally color all of our comic in-house, which was groundbreaking at the time. Malibu even colored and published all of the Image Comics titles like Spawn for their first year. I was lucky enough to get into the coloring department before the acquisition, so my job was safe for a while.

TW: What books did you color during that time?

JA: I probably worked on all of them, I can't even tell you. I did Malibu I remember a lot of Nightman, Prime, Ultraforce and Runes. For Marvel I remember a lot of Hulk, X-men and Spider-man. Back then, there were teams of four colorists per book, so we went through the titles pretty fast. It's all a big blur of muscles and colors.

TW: Was their any pencil work, illustrations and things or just colors?

JA: All of my work for Malibu and Marvel was coloring. I also painted a few trading cards for Marvel's Ever-Variant series.

JA: I don't know, why did they stop? I just don't know. I guess it just grew to stop?

JA: After a few years, Marvel found out it was more cost effective to color their comics overseas. So they sent most of their coloring to Ireland and eventually shut us down. I remember I was coloring a Captain America trading card when we first heard the news. I modified the image and made him Captain Ireland and passed it around to the artists. We were all pretty upset about losing our jobs, obviously.

TW: What led you to ending up at Applause?

JA: We knew the office would close down within a few months so I started looking for another job. I was mostly looking into animation somewhere where I could use my Photoshop skills to paint backgrounds or something. Then someone told me about a job opening at Applause. They were looking for an artist to help design products based on Marvel Comics and Star Wars characters. It seemed too good to be true, so I had to check it out.

TW: What transpired in between Malibu/Marvel and the work at Applause? We'll do some time at Malibu, then we'll do some time at Applause for the next few months.

JA: My Mom (Marvel) started learning about toy design and started looking for Marvel artists to get the job at Applause. I gave my two weeks notice at Marvel and then started right away at Applause. I think that was about two months before Marvel shut the doors for good.

TW: How did you get in at Applause?

JA: I remember being nervous about the interview because I had no product design experience. Fortunately, they liked my portfolio and offered me the job. I'm sure the fact that I was working for Marvel at the time didn't hurt.

TW: So you were still doing some of the Marvel stuff just in another form?

JA: Yeah, my first project was actually designing some Key Chains in the shape of spiderman, Wolverine and the Hulk.

TW: What did your job entail?

JA: Designing toys and gifts on different licenses. I would produce concept sketches for approval, then I would do a 3D model for scaling reference and color comp for painting reference.

JA: How cool was it to do the Star Wars figures?

JA: Man, too cool. I was a huge Star Wars fan, and had a lot of the Kenner toys as a kid. To be able to design products based on the trilogy was just killer. I eventually worked my way to Head Designer and then Creative Manager on the entire Star Wars line.

(Continued on page 96)

strip tease

ARSENIC LULLaby

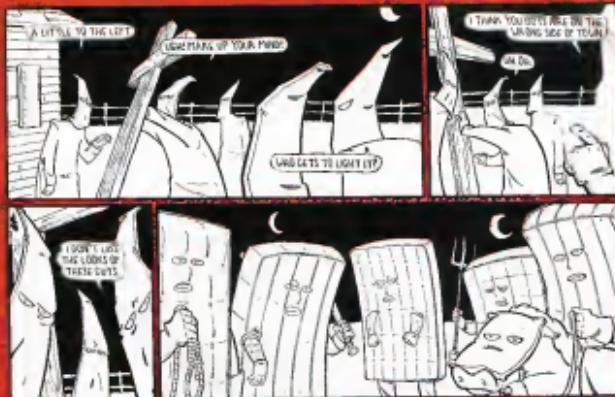
DOUG PRSZKIEWICZ

FIENDS OF FRANKENSTEIN

JEFF ZORNOW

STEVE GOES TO HELL

BRIAN DEFERRING



THE FIENDS OF FRANKENSTEIN



I'M GUNNA IMPALE YOU ON A SPIKE AND RIP YOU UP!



IMPALE AND TORTURE POOL

NO! IT WILL HURT! REALLY BAD!

CAN YOU HURT ME IN THE STOMACH WITH A SKED IN A CAT OLD TIME SKET THAT CAN BE BROKEN?

IMPALE AND RIP FROM

ALRIGHT!

YOU THINK WE FOILED THE WERWOLF GUY TO PROTECT?

WELL, SATAN WANTED AN INNOCENT SOUL TO TORTURE SO HE FIT THE BILL.

YOU THINK WE WERE ENABLED?



Hester Galem™

Abnormal Cyrus™



Rita Mortis™



Edwin Morose™



Re-anim Gore™

TedDY SCARES.®

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